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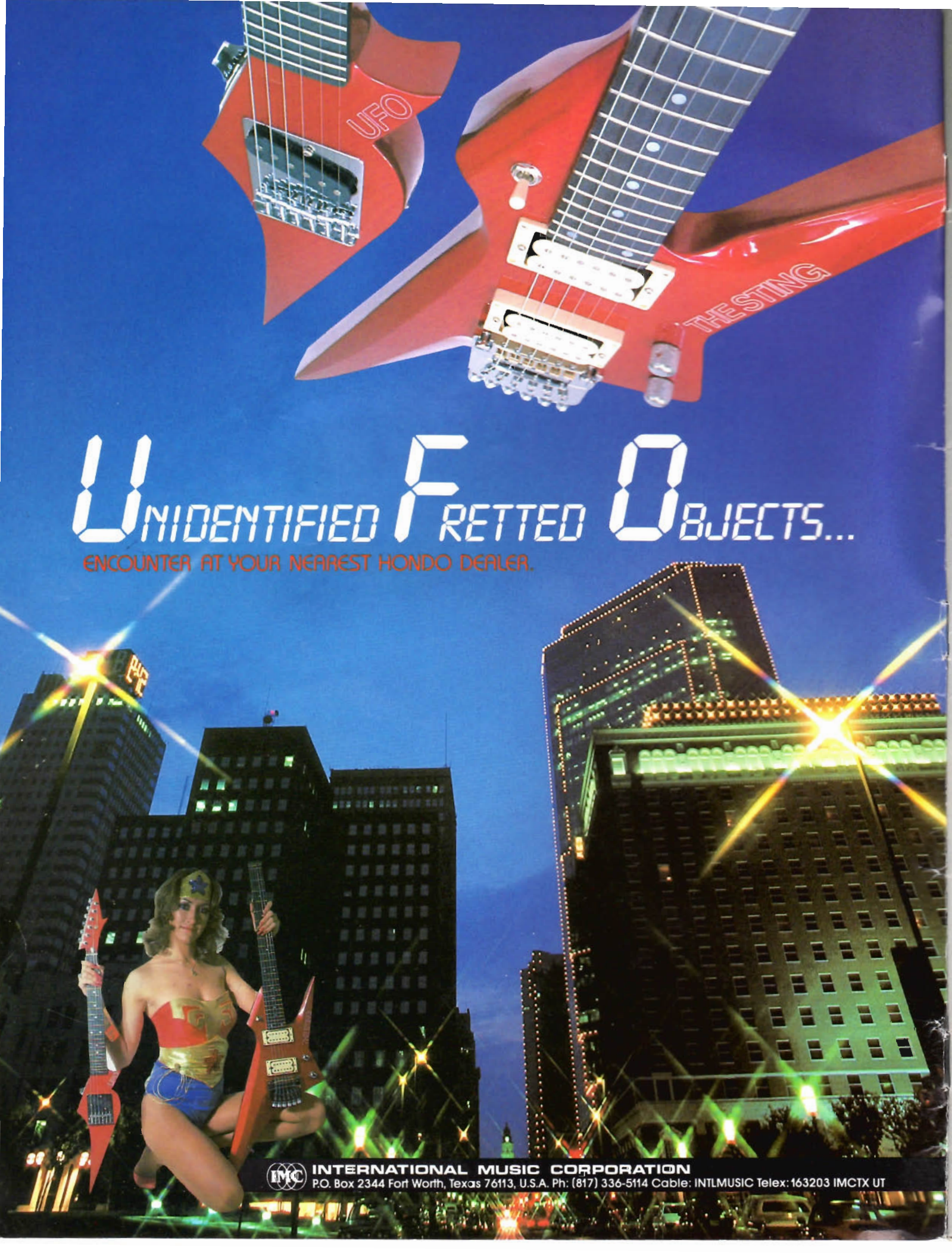
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SEPTEMBER 84

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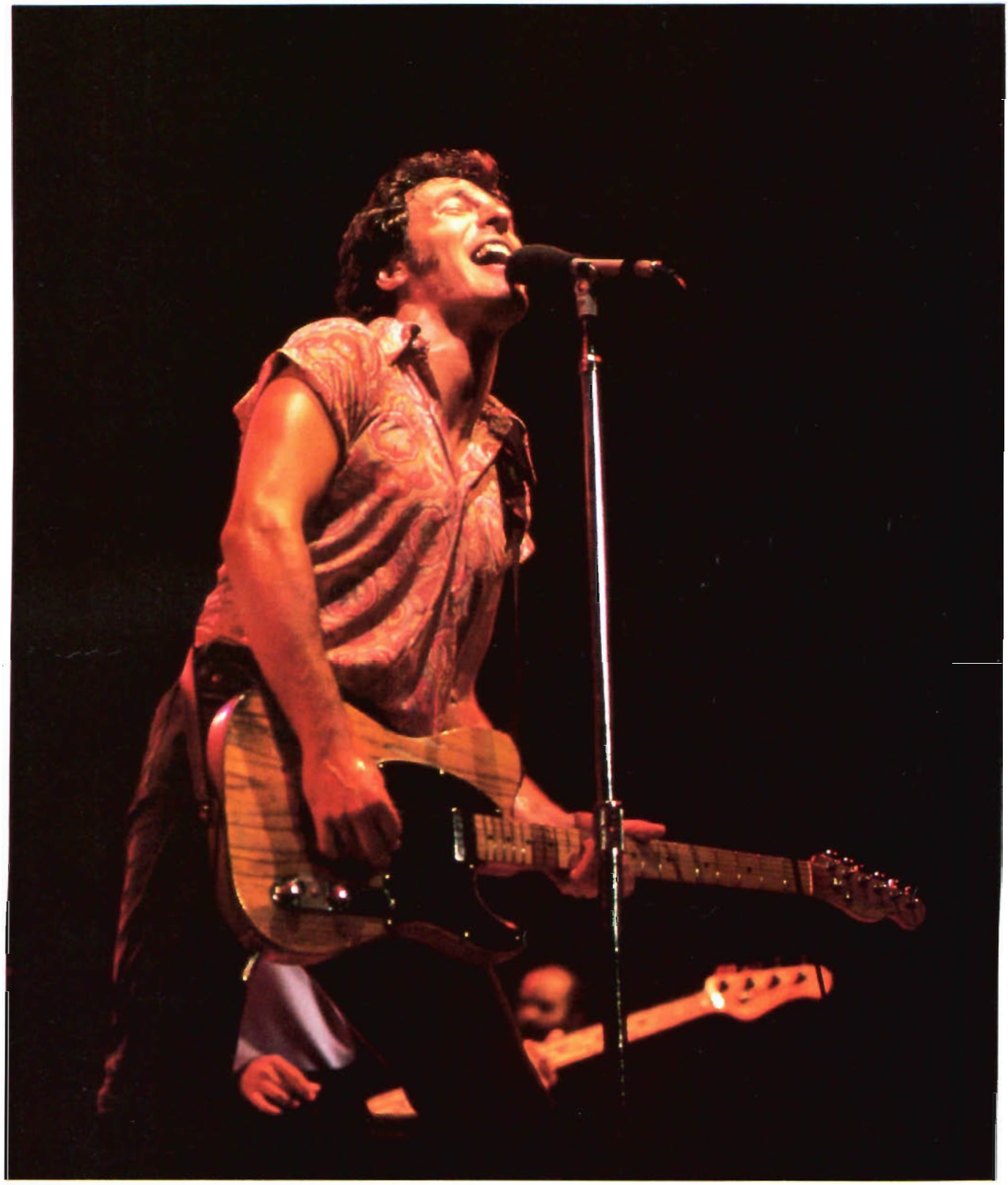

Laura Levine

Bruce Springsteen

Randy Bachman

Hagar & Schon

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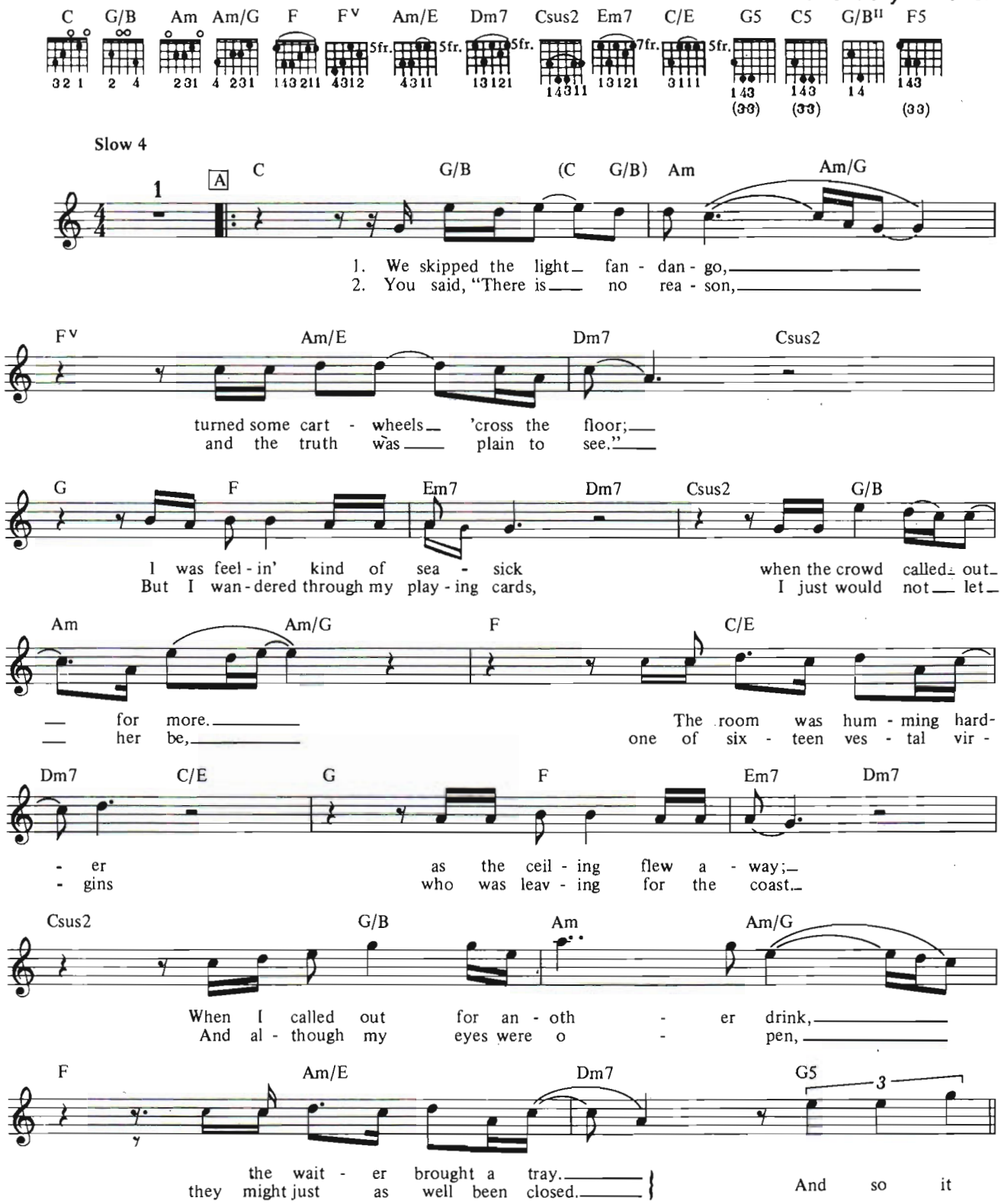
A WHITER SHADE OF PALE

As recorded by Hagar, Schon, Aaronson, Shrieve

(From the album THROUGH THE FIRE/Geffen GHS 4023)

Words and Music by
Keith Reid
and Gary Brooker



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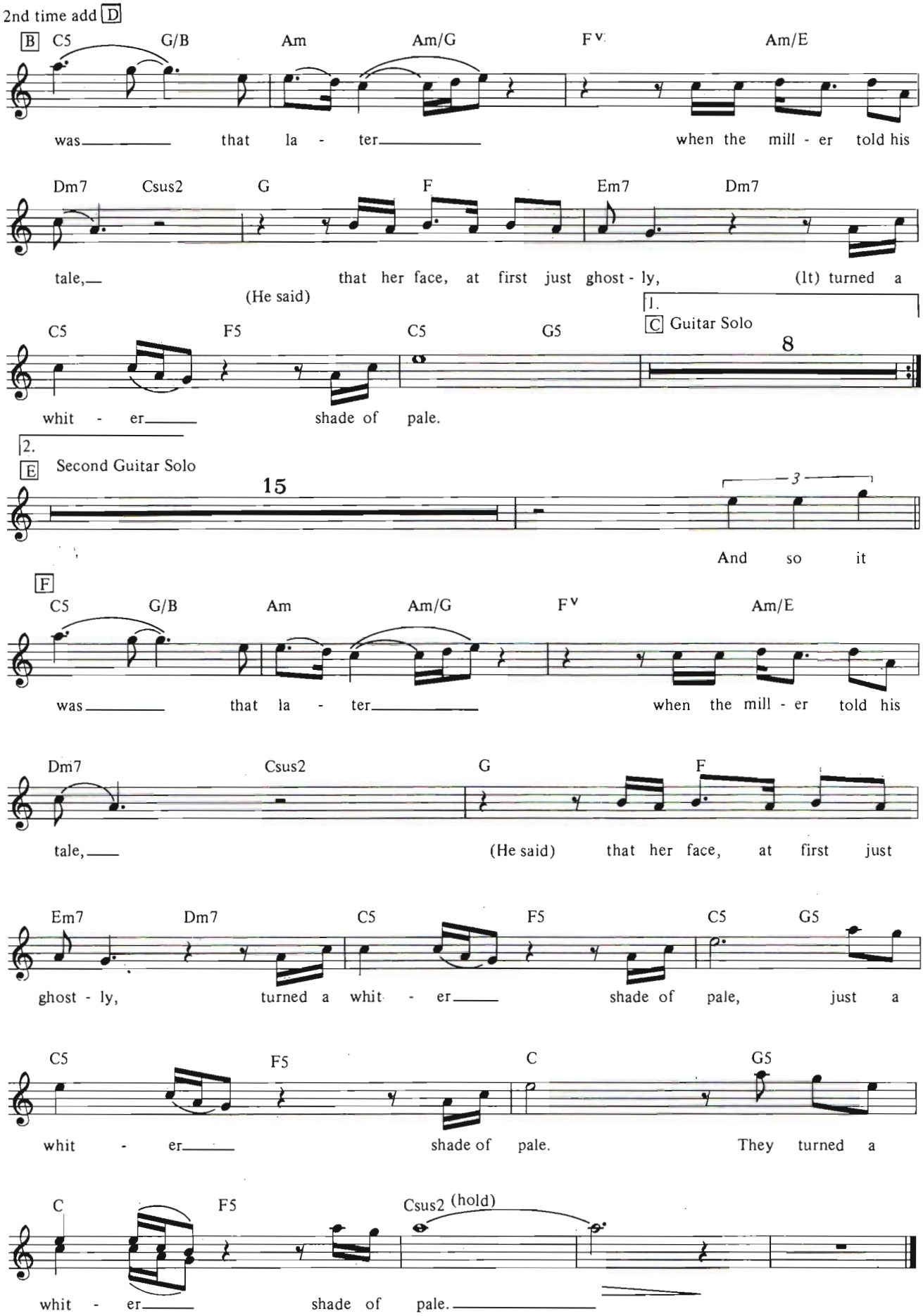
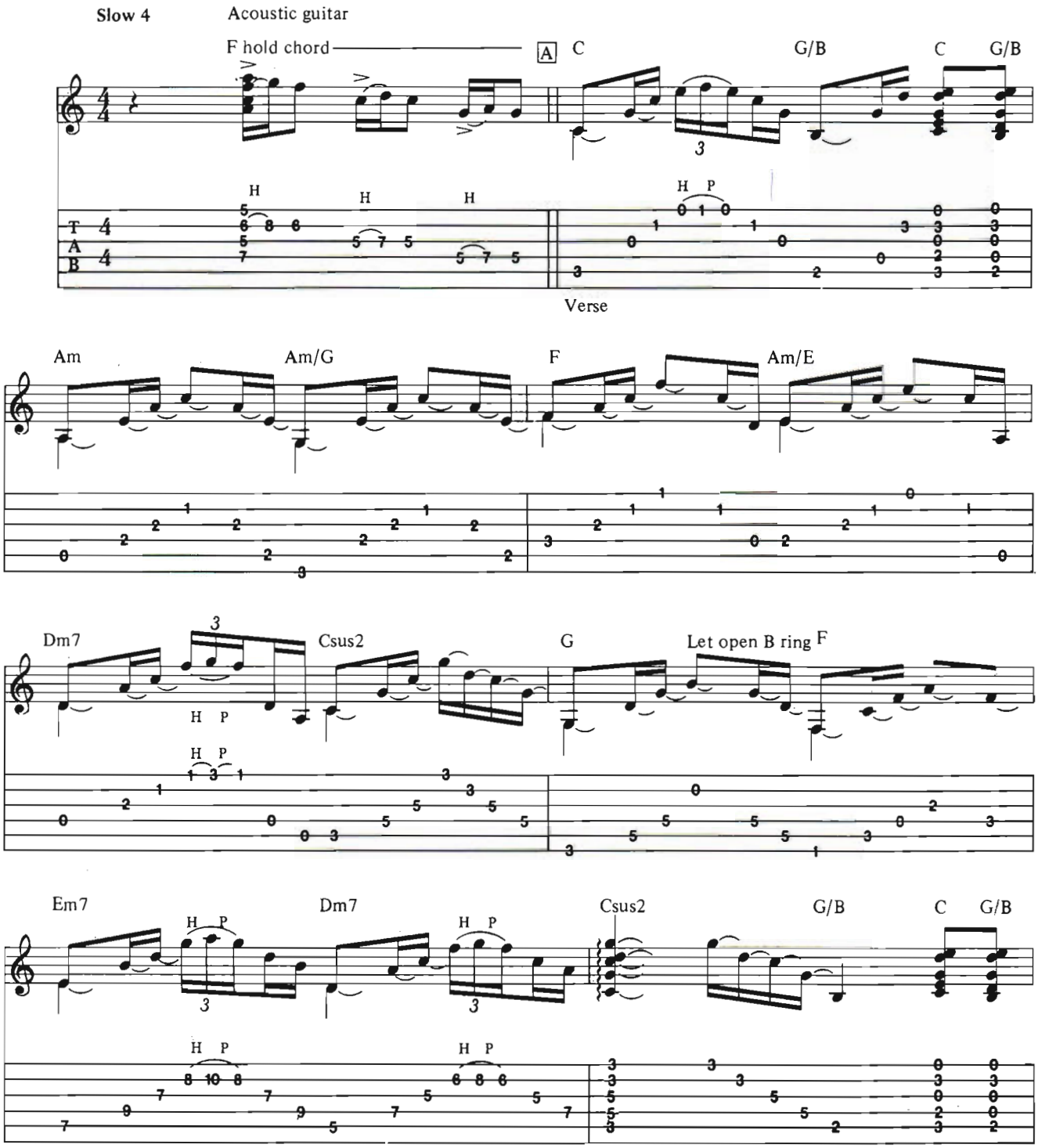
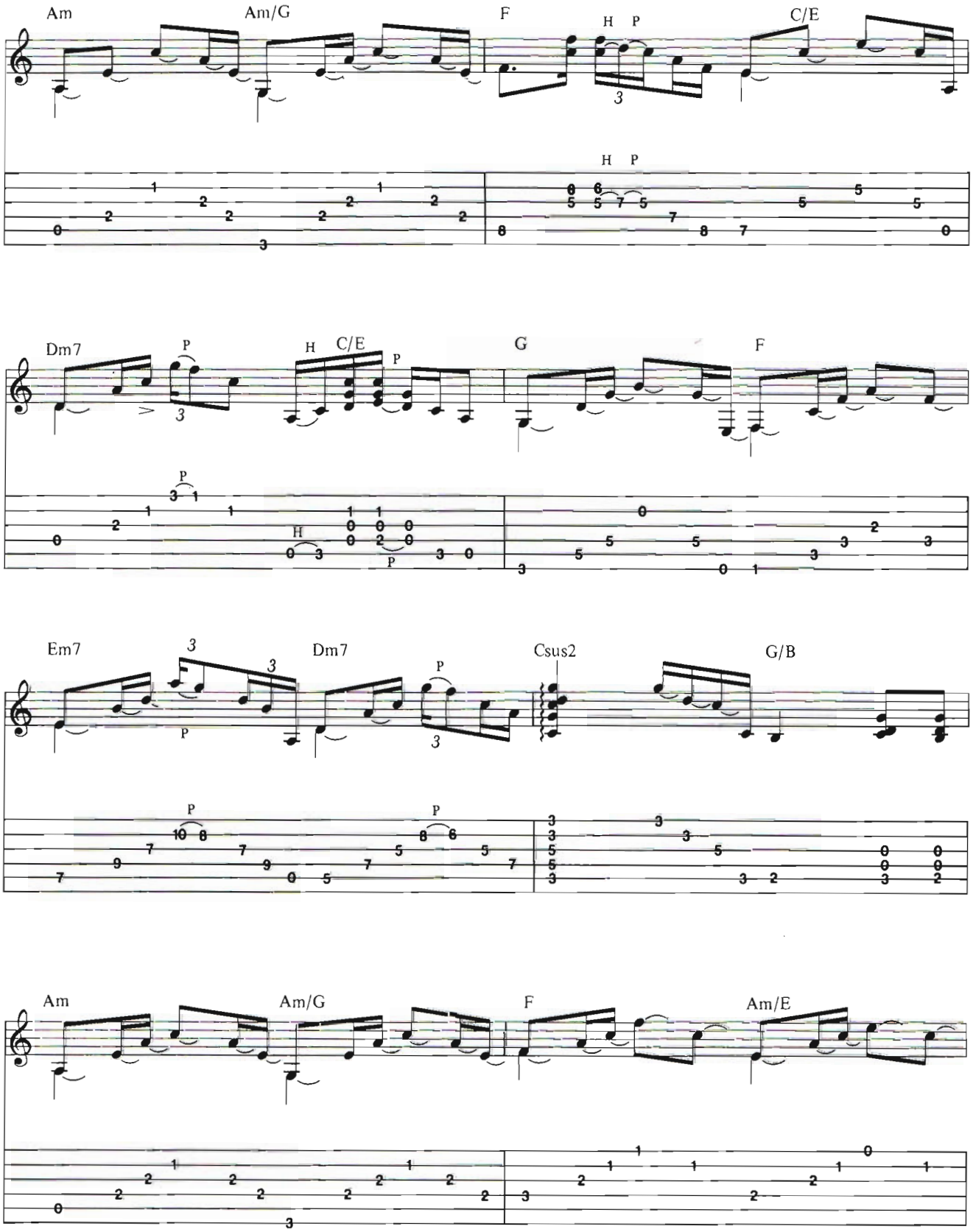
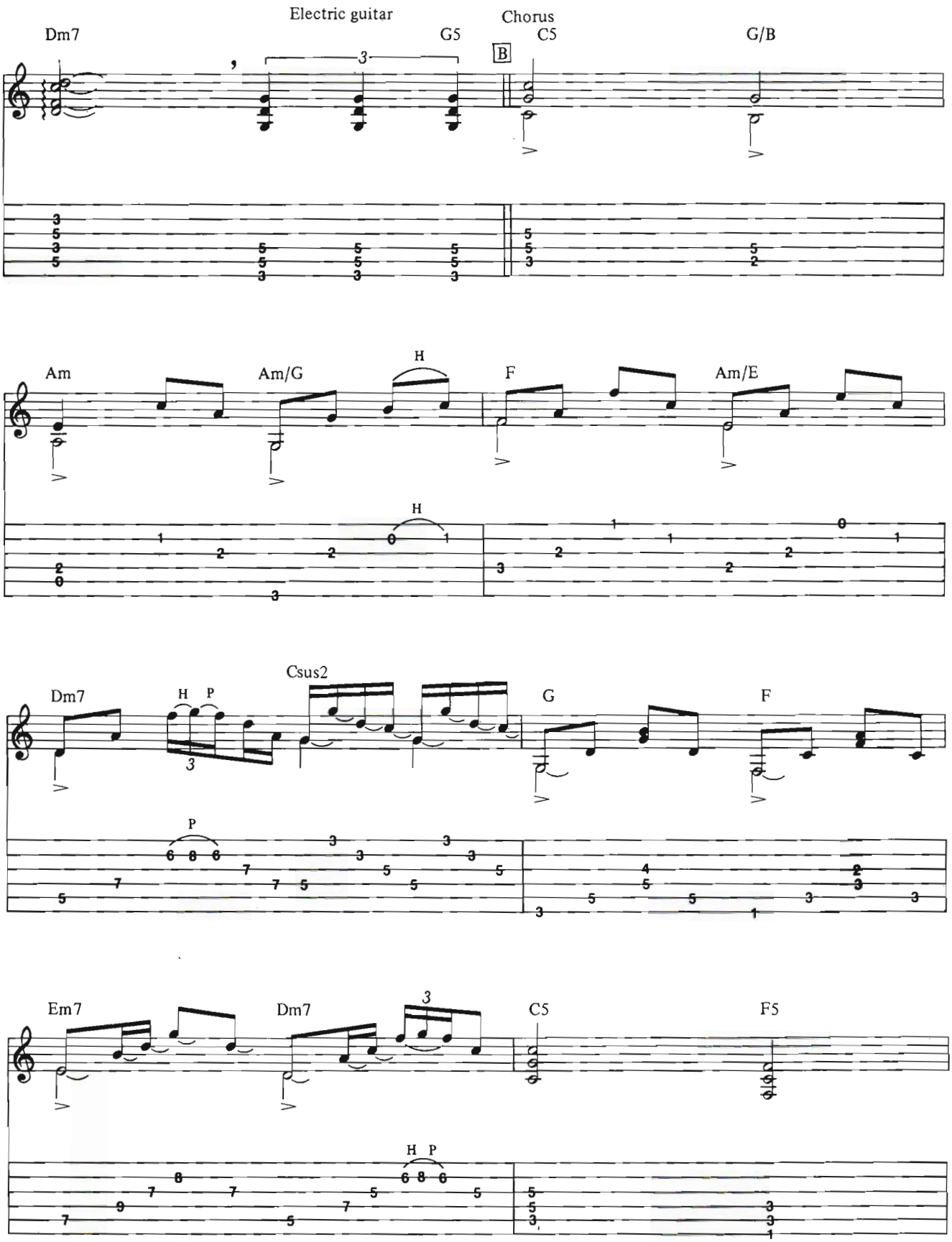
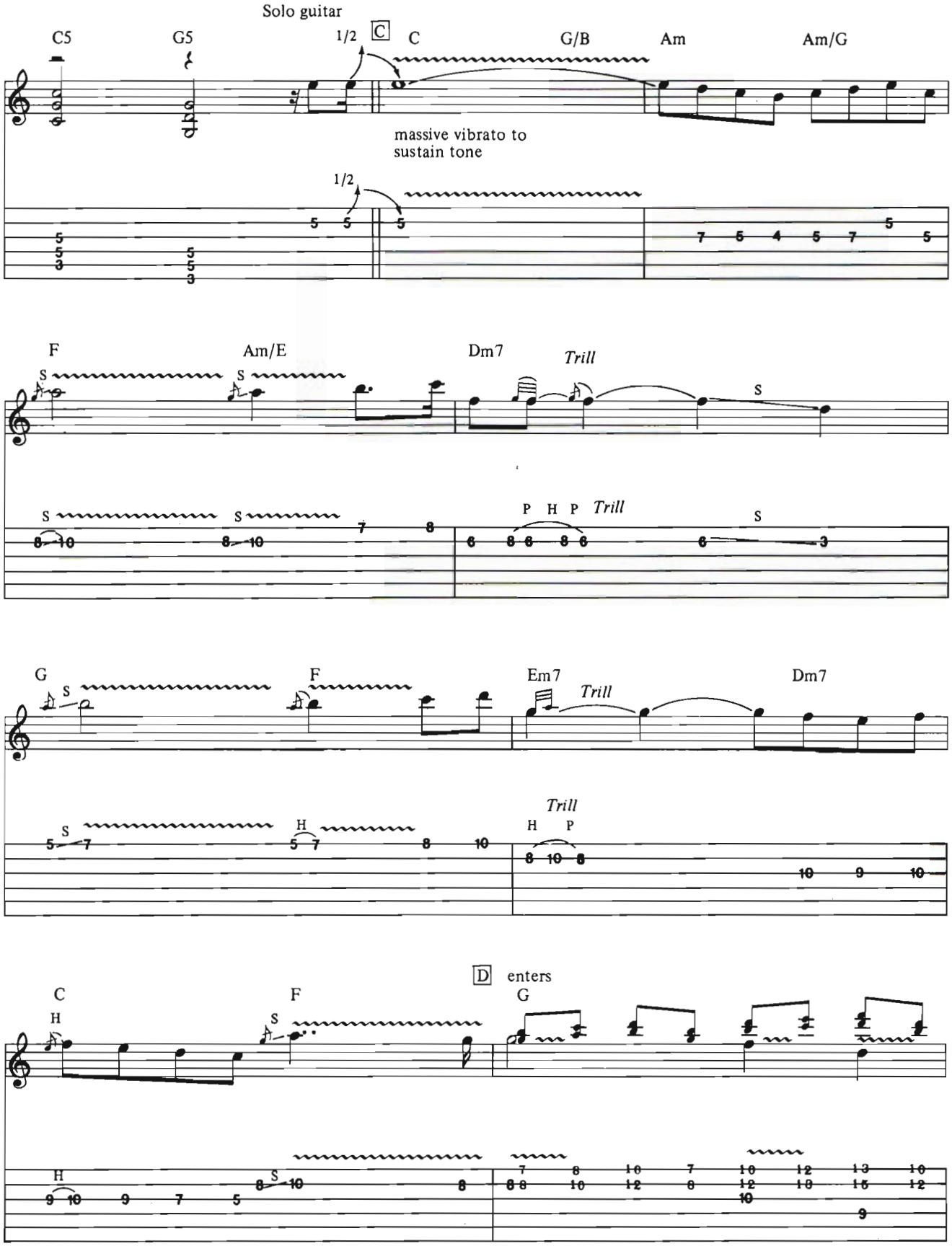

2nd time add D
B
C5 G/B Am Am/G F v Am/E
was that la - ter when the mill - er told his
Dm7 Csus2 G F Em7 Dm7
tale, that her face, at first just ghost - ly, (It) turned a
(He said)
1.
C Guitar Solo
C5 F5 C5 G5
8
whit - er shade of pale.
2.
E Second Guitar Solo
15
3
And so it
F
C5 G/B Am Am/G F v Am/E
was that la - ter when the mill - er told his
Dm7 Csus2 G F
tale, (He said) that her face, at first just
Em7 Dm7 C5 F5 C5 G5
ghost - ly, turned a whit - er shade of pale, just a
C5 F5 C G5
whit - er shade of pale. They turned a
C F5 Csus2 (hold)
whit - er shade of pale.

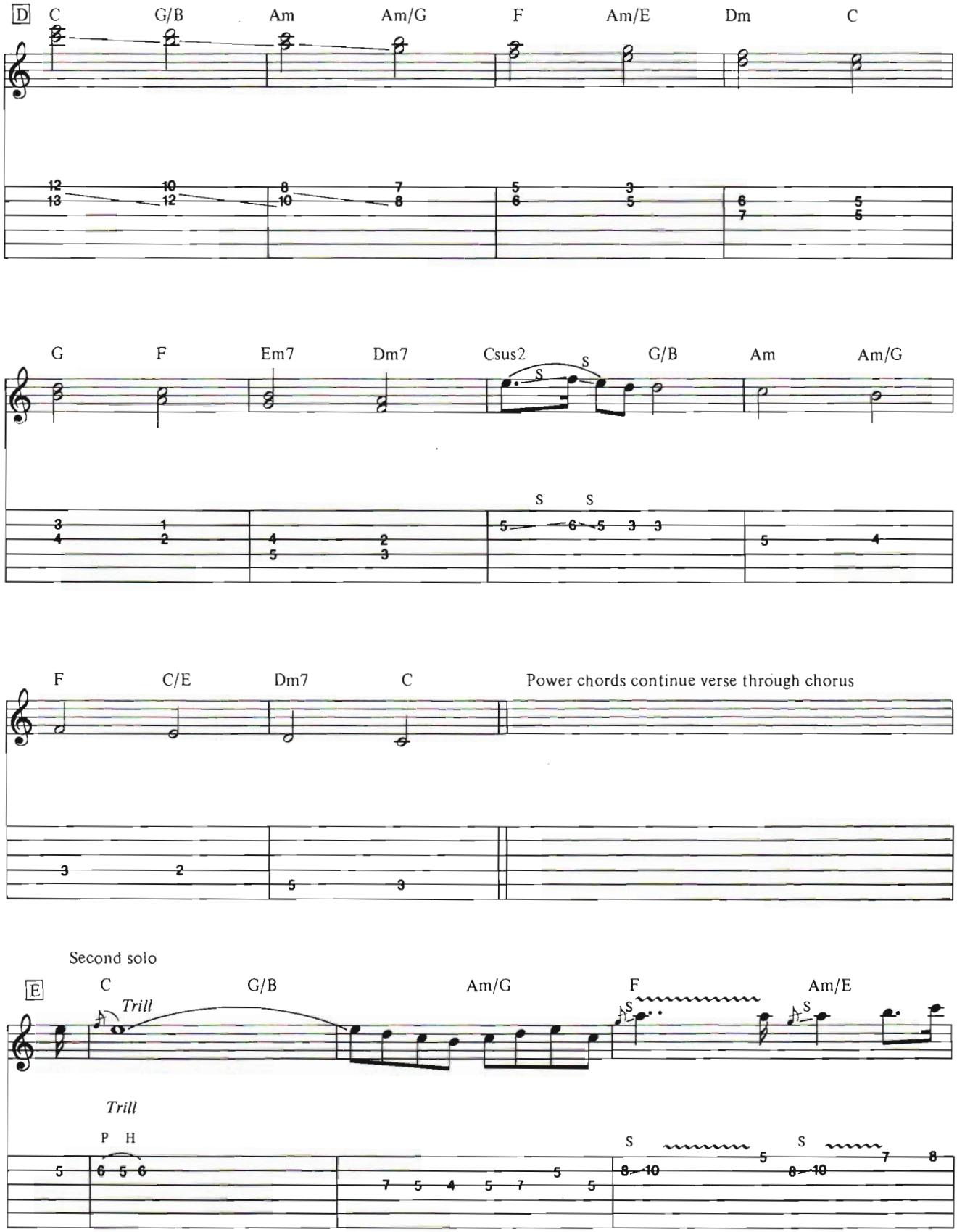
Guitar Licks and Solos

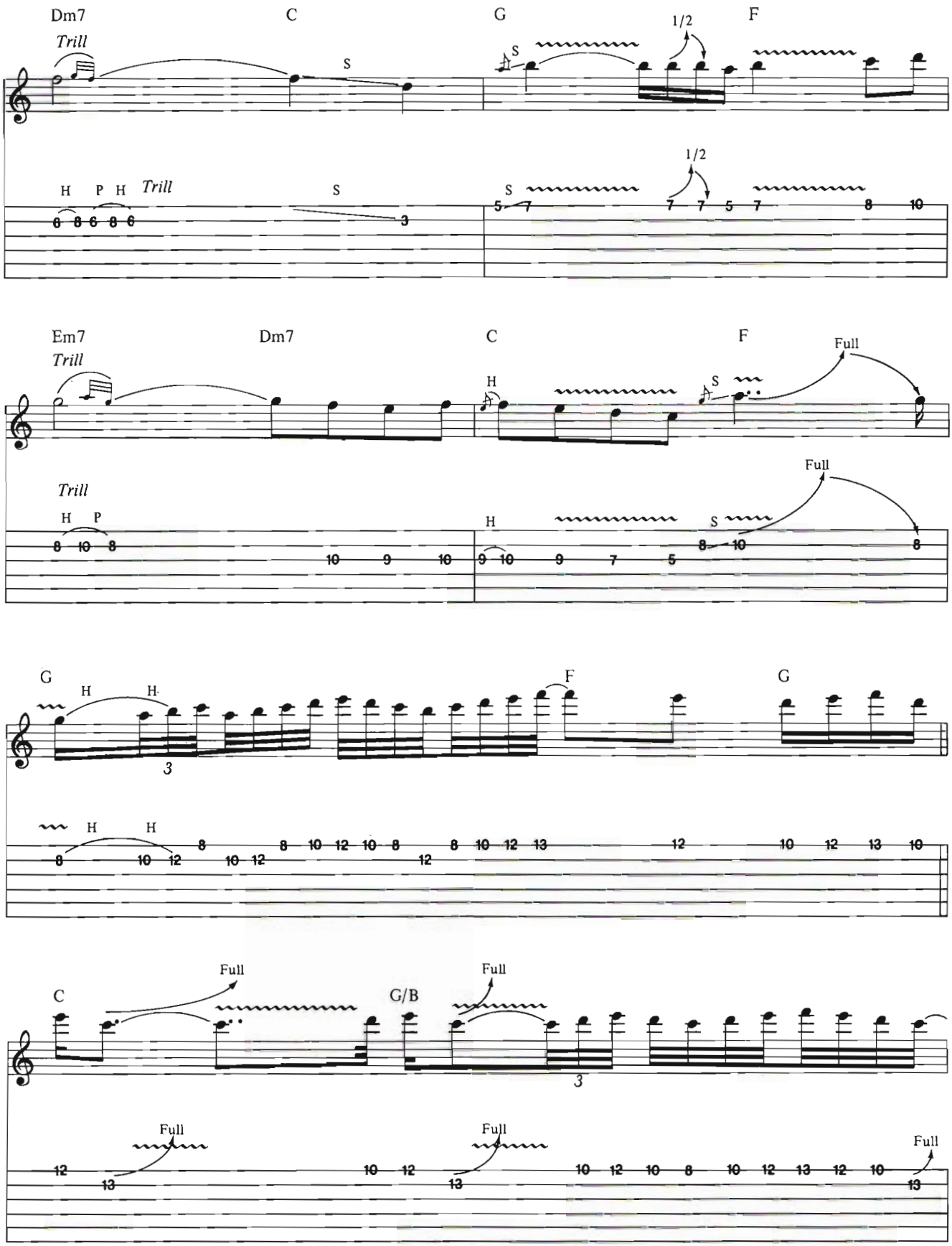



Am
Am/G
F
H P
C/E
H P
Dm7
P
H C/E
P
G
F
P
H
P
Em7
3
3
P
Dm7
P
3
Csus2
G/B
P
P
Am
Am/G
F
Am/E


Electric guitar
Chorus
Dm7
G5
B
C5
G/B
Am
Am/G
H
F
Am/E
Dm7
H P
Csus2
G
F
P
Em7
Dm7
3
C5
F5
H P


Solo guitar
C5
G5
1/2
C
C
G/B
Am
Am/G
massive vibrato to sustain tone
1/2
F
Am/E
Dm7
Trill
S
P H P Trill
G
F
Em7
Trill
Dm7
Trill
H P
C
F
D enters
G


D
C
G/B
Am
Am/G
F
Am/E
Dm
C
G
F
Em7
Dm7
Csus2
G/B
Am
Am/G
F
C/E
Dm7
C
Power chords continue verse through chorus
Second solo
E
C
G/B
Am/G
F
Am/E
Trill
Trill
P H


Dm7
C
G
F
Trill
S
1/2
H P H Trill
Em7
Dm7
C
F
Full
H
Trill
G
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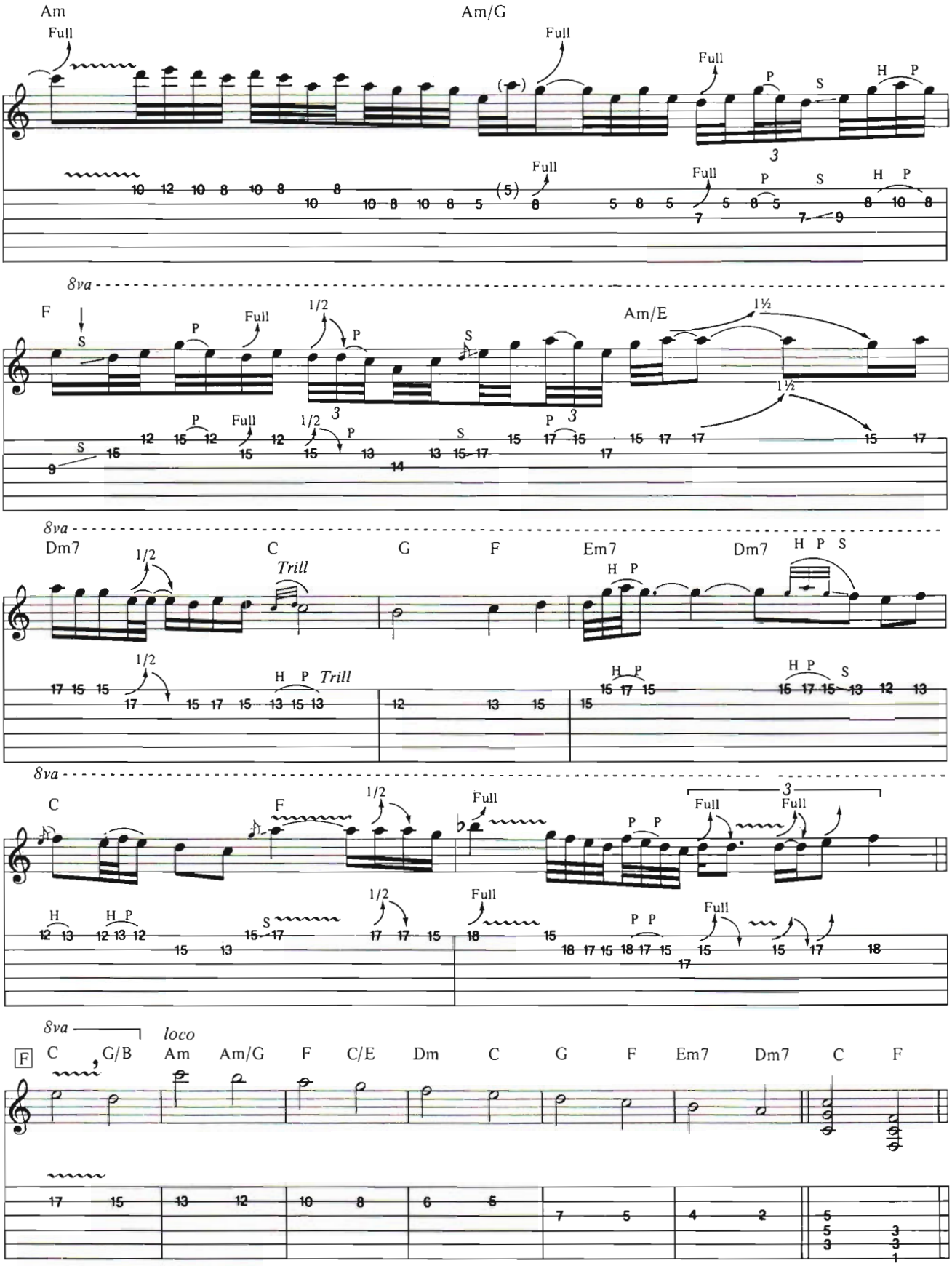
G
C
G/B
Full


Am
Full
Am/G
Full
Full
P
S
H P
3
Full
Full
P
S
H P
8va
F
S
P
Full
1/2
P
S
Am/E
1½
1½
P
Full
1/2
3
P
S
P
3
8va
Dm7
1/2
C
Trill
G
F
Em7
H P
Dm7
H P S
1/2
H P Trill
H P
H P
S
8va
C
F
1/2
Full
3
Full
Full
P P
H
H P
S
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Full
P P
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F
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G/B
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Am/G
F
C/E
Dm
C
G
F
Em7
Dm7
C
F

LETTER FROM THE EDITORS

With the inclusion of the fine Lennon & McCartney tune, *Blackbird,* in this issue of **GUITAR,** we continue our policy of presenting the best in rock music, electric and acoustic. While never presuming to neglect our hard rock and heavy metal roots, **GUITAR** has offered our practicing musicians, in the last few months, such unique and complex tunes as Jaco Pastorius' *Continuum, Dust in the Wind,* by Kansas, Eddie Van Halen's *Little Guitars* and *Pride and Joy* by Stevie Ray Vaughan. In the October issue we are proud to run Al DiMeola's superb *Mediterranean Sundance* along with an interview of Al. So, although heavy metal rules and hard rock reigns, there is more in our guitar universe than head-bashing and string-thrashing music.

(**GUITAR** would like to congratulate Anthony Gomez, of Lulinga, Texas, who was the winner of the Charvel guitar.)

The Editors

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Letters

Dear **GUITAR,**

After reading the In The Listening Room section of the May issue, I feel that I must come to the defense of the great musical acts ridiculed by Kevin DuBrow of Quiet Riot. Progressive bands such as Rush, Triumph, Zebra, Buck Dharma, Bruce Springsteen and Bob Dylan were all targets of DuBrow's abuse. This is RIDICULOUS! These groups contain some of

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the greatest rock musicians, who crush Quiet Riot on every level of music. Carlos Cavazo's guitar playing looks like child's play compared to the fascinating guitar work of Alex Lifeson, Rik Emmett and Buck Dharma. Geddy Lee and Mike Levine absolutely blow away Rudy Sarzo on bass. Frankie Banali would throw away his drum set in defeat if he ever observed the great Neil Peart or Gil Moore. Hearing Kevin DuBrow's rough, unrefined voice only makes me appreciate Randy Jackson, Bruce Springsteen and Bob Dylan even more. I'm not saying DuBrow does not have the right to express his opinion, but this is carrying things a little too far. DuBrow does not like any type of music unless it follows his own brand of uni-dimensional, regressive, sell-out, valley rock. It is obvious that Quiet Riot's popularity will significantly decrease as they churn out song after song of the same low level of musicianship. When this happens I'm sure Kevin DuBrow will bang his head when he sees the groups that he criticized still alive and well in the rock circuit.

Bob Armbruster
St. Louis, MO

Dear **GUITAR,**

Can it really be? An instrumental and HM magazine combined?! (Alan Lewis and Dante Bonutto eat your hearts out!) I must admit it was like the ultimate in a headbanger's heaven to find this mag on the shelves. My only disappointment is the absence of basic General Knowledge/Musical Theory/Improvisation section, which so many of us young, aspiring musicians really need and the lack of which can contribute to the development of those "Angus Young clones"—i.e. "I don't know what the hell I'm doing, but it sure sounds *goood!*" Anyway, I think you guys are great. I give you a 5 out of 5.

Linda "Buns" Bailey
Minneapolis, MN

GUITAR Magazine,

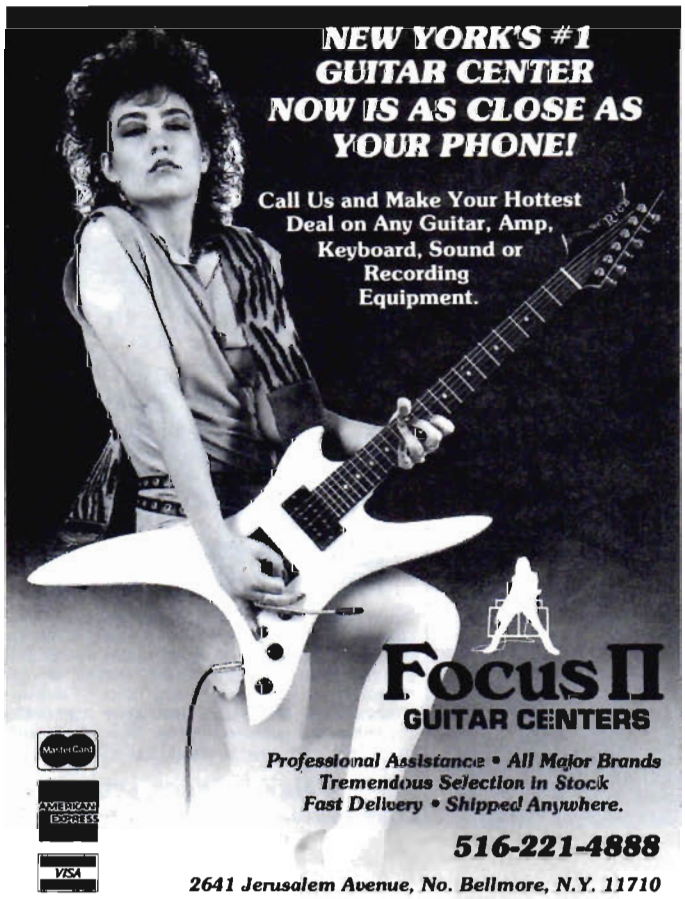
The Black Sabbath article and music was great. Thank you for only wasting three pages on Duran Duran. Let's leave those guys to Hit Parader and Creem. It would also be nice to see some older sheet music that's hard to get now, if possible. Something in the line of Deep Purple, Grand Funk, Alice Cooper, Montrose, etc.

Mike Charsha
West Chester, PA

Dear Sirs,

Love your magazine. Steve Morse's column is terrific. How about some tab on some really hot solos/songs with some harmonic meat in them? Maybe with some explanation as to how and why the solos tick in theoretical terms and how we young impressionables can use some of this knowledge in our own playing. Guess you've figured I'm talking about Allan Holdsworth. Check out *Shallow Seas* from **i.o.u.,** *Three Sheets to the Wind* from **Road Games,** *Springtime in Siberia* from **Feels Good to Me** (Bruford), *Fred* from **Believe It** (Tony Williams)—maybe even some Tempest material. How about some Eddie—*Push Comes to Shove, Spanish Fly, Ice Cream Man?* Oh yeah, what's Eric Johnson of Austin, Texas up to these days?

Todd Keenan
Nantucket, MA



ROCK GUITAR IN THE 80s

GUITAR SECRETS

with Elliott Randall

Elliott Randall is a prominent New York studio guitarist, who has worked with Steely Dan, Ashford & Simpson and Carly Simon.

Over the last year I've noticed that players have gone out of the standard blues modal form and, in fact, are getting recognition as effects guitarists. They're focusing on vibrato handle technique and different clusters of notes than you would hear from Johnny Winter, B. B. King or Eric Clapton. Adrian Belew is a great example of this. Here's a guy who is really into sound. He's also an incredible technician, but he bypassed the technical part of it in search of the lost chord, so to speak.

My experience at finding these way-out things was originally sparked by hearing some people play whole-tone scales on one string. For example, you start with the open G string and then play every two frets—2, 4, 6, etc. It gets even more interesting when you add the B string. Begin with the open G string, followed by the 2nd fret G, open B and 2nd fret B, followed by the 2nd and 4th frets on the G with the same frets duplicated on the B string. It goes on from there, moving up every two frets. This move tends to sound best when played quickly over major chords.

Using your imagination you can switch the order for any of these notes and the move will work. For example, you can move up the neck every two frets starting with your third finger on the 4th fret B string, following with the first finger on the 2nd fret G string. Or try starting with your third finger on the 4th fret G string and your first finger on the B string 2nd fret.

The guitar fretboard is very geometric and you can make visual patterns to move up and down the neck. Try starting your first finger on the G string 2nd fret, second finger on the B string 3rd fret and your third finger on the E string 4th fret. Move this around any way you like.

These moves are not practical when using a lead in a pop single. But what tends to happen is that you'll find little things that you ordinarily would not think of because you're getting into this experimental mode. On the first Steely Dan record I do a solo on a song called *Kings*, where I use the whole-tone stuff. You think, what is this doing here? But it works! ■

Cast in History

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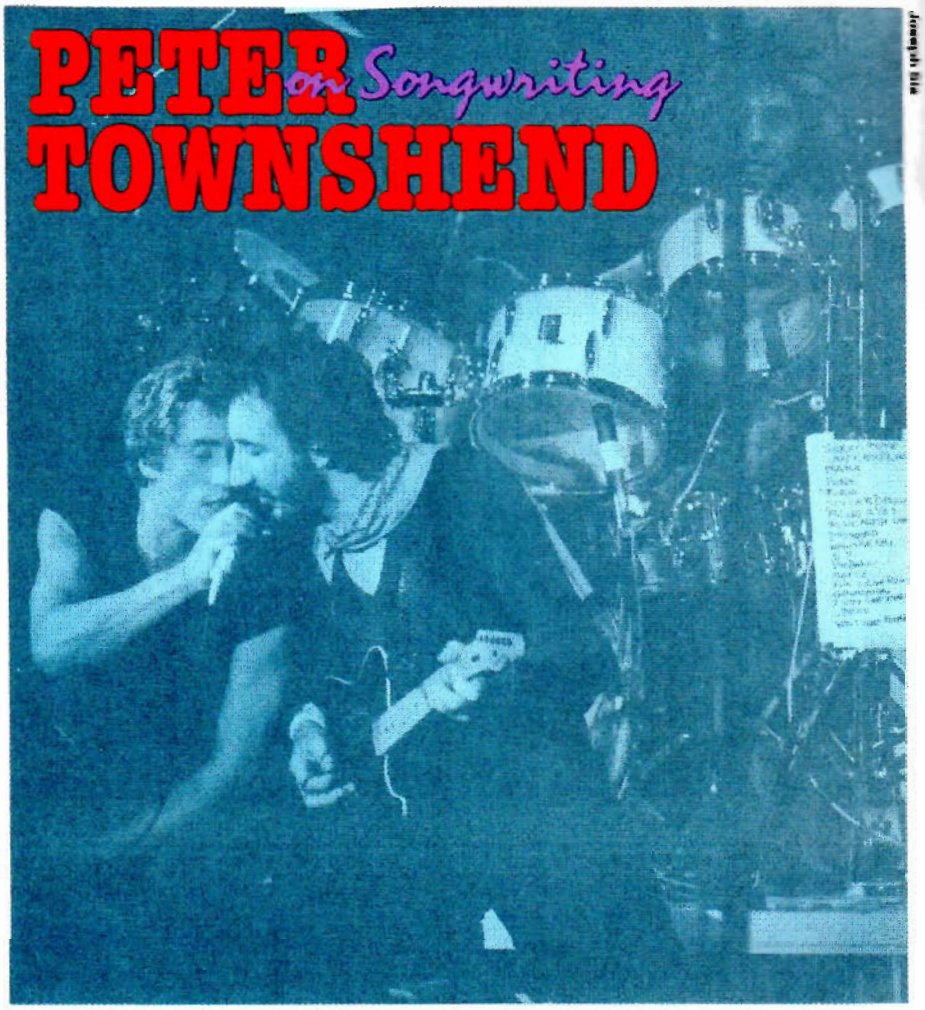
On the Mount Rushmore of rock 'n' roll songwriting reputations, Peter Townshend's prominent proboscis is undoubtedly the closest thing to heaven. As the voice of the Who for so many years, he never let the petty restrictions of the form get in the way of grand art or a great time. Even as he aged gracefully past the third grade reading level needed to chart just about any rock song, he took his audience with him, introducing them to concepts as fine as any advanced by guitar and pen. "I'm really starting to get bored with adolescence and writing about it," he told me. "I'm getting bored with kids. I don't feel at all ill-at-ease where I am. I don't feel I'm suffering from maturity. A lot of people walk around acting like adults. I mean, you can be free or you can act stupidly, but you can still be dignified. And you can still be within the law sometimes."

Surely Pete will reconsider. But if he doesn't, we'll still have *My Generation, Substitute, Magic Bus, Pictures of Lily, Won't Get Fooled Again* and hundreds of others to look to in our old age. For that we have—ironically—Pete's old record company to thank. "At first we were into rhythm 'n' blues, but when we auditioned for EMI they felt we needed original material. So it never really occurred to me to write; it was more EMI's idea. Actually I'm deeply indebted to them."

PETER TOWNSHEND on Songwriting



Interview by Bruce Pollock

I remember very clearly when *My Generation* came out, with the words 'I hope I die before I get old,' I kept on being asked, Do you really mean that? If you're working in five years what will you think? And I said, No way am I still going to be doing anything in five years. I really believed that I was going to be dead. There was that huge atomic crisis over Cuba, and I remember in England going to school one day knowing that the world was going to be blown to bits. And in college a lot of people were walking around like normal and occasionally one person would say, What the fuck are we doing all this for? Everybody was so resigned to it; they knew there was going to be an atomic war. That was the kind of consciousness at the time. A lot of people have forgotten about it, but I remember the feeling, and it lasted for quite a number of years.

BEGINNINGS

Almost from the first time I put pen to paper I was a successful writer. *Can't Explain* got into the British charts. It was kind of a lift off the feeling the Kinks had in *You Really Got Me.* I really like Ray Davies. His stuff is a bit heavily nostalgic, but he's still one of my favorite writers. The words to *Can't Explain* were in a way kind of moon/June, but I thought later, Yeah, it's got nothing to do with love at all. It's got to do with a whole lot of other things. But that was only in retrospect. I discovered then that I had this ability to just sit down and scribble things out and think that I was writing consciously. But the real meaning was coming from somewhere else that I had absolutely no control over. I suppose I was surprised by how obviously observant I was, without ever really being conscious of it.

Anyway, Anyhow, Anywhere was the second song I wrote. It was modified a bit by Roger Daltrey. Those two songs I wrote while I was living in complete squalor, getting stoned every night and listening to Jimmy Reed records. Anyway. Anyhow. Anywhere. Those were just three words I wrote on a piece of paper. You know how you used to do that when you were stoned out of your head? You look at it the next day and say, What the fuck was I talking about? Those three words were what I wrote to describe the way Charlie Parker plays. So that became the title for our next single—which was required the statutory two weeks after the release of the first one. I knocked the song out and it was much more of a conscious thing. I already looked back at *Can't Explain* and I started to think: This one's gonna be about a punk kid.

OPERAS

I had a lot of people say I

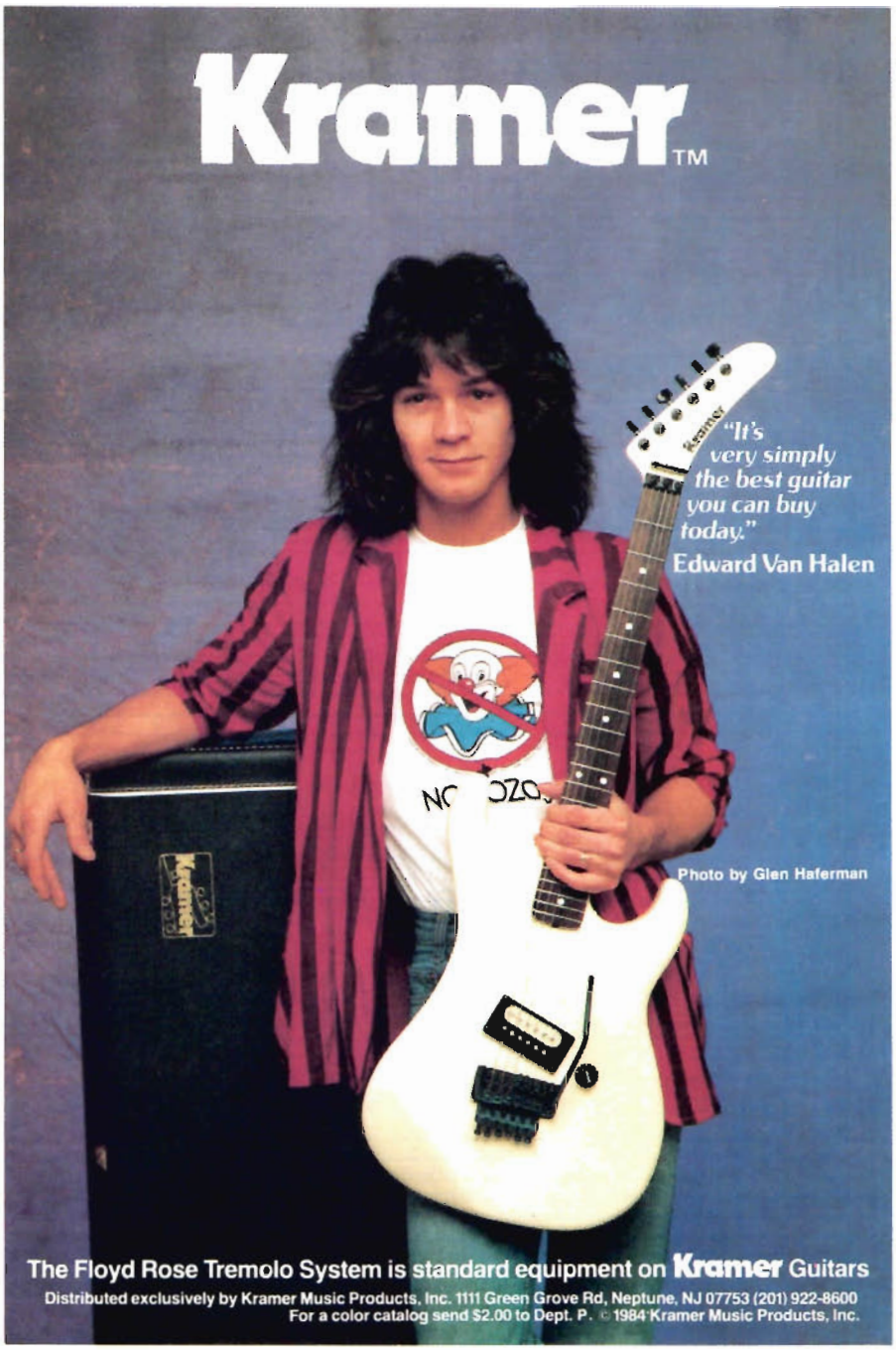
shouldn't touch the opera form. My argument then was that I wasn't really touching opera at all. Rock opera was a Kit Lambert phrase, a managerial term. I mean, it was his idea to do the mini-opera on the **Quick One** album (**Happy Jack** in the States). He often used to fantasize about doing something on a grand scale. He was always pushing me to do greater things. With **Tommy** I actually forced myself to do it by announcing things to people up front. I talked about it at incredible length to Jann Wenner in a long, long article in Rolling Stone before I'd even finished writing it. I said so much that it just had to be finished. I did the same with **Quadrophenia.** It's a peculiar working process. But sometimes you can gauge your own enthusiasm that way. It could be genuine enthusiasm and involvement, or it could be an infatuation with an idea. So you can work it out by seeing how well you sell it to somebody else. If you sell it really well you know that you're behind it.

But I often pretend to everybody that I know what I'm doing when a lot of the time I really don't. I seem to think I do, but I don't really, until things come together. I've got a studio in my house where I write, and I have to shut myself up in this room and work, draw all the loose ends together. I think **Tommy** really came out too soon. There's so much I would change now, but we had to stop working on it. We were sick of it. The last part was very rushed. Both **Tommy** and **Quadrophenia** haven't got properly conceived endings, because they were never properly conceived up front. They were allowed to happen—in as spontaneous and easy a way, I hope, as a Buster Keaton two-reeler. Rather than something that was scripted, and made to happen, it was allowed to happen. And if you didn't have an ending you didn't really care about it. You just had everybody walk off into the sunset.

REPUTATION

About a year after I started, Kit Lambert began announcing to everyone that he thought I was a genius. I mean, I produced a fantastic amount of demos. I holed up in my flat with two tape machines, writing consistently. So even if I wasn't getting written about as a great writer, Kit Lambert was telling me I was a great writer and I believed him, because I wanted to believe him. There were other people I respected who liked our music. Mick Jagger really liked it, and said so, which was encouraging. The Beatles really liked **A Quick One.** McCartney was saying that they were in the recording studio—at that time they would have been recording **Sergeant Pepper**—and they heard that album and really liked it and it affected what they were doing.

I was never influenced by the Beatles. I mean, musically they just seem to have such a peculiar method of working. Also, a lot of it was melodic in a way that, although it sounded great when they did it, when you tried to find out what made it tick, and react to it musically, it was very sort of Italian love-songs sort of stuff. How can you be influenced by that? ■



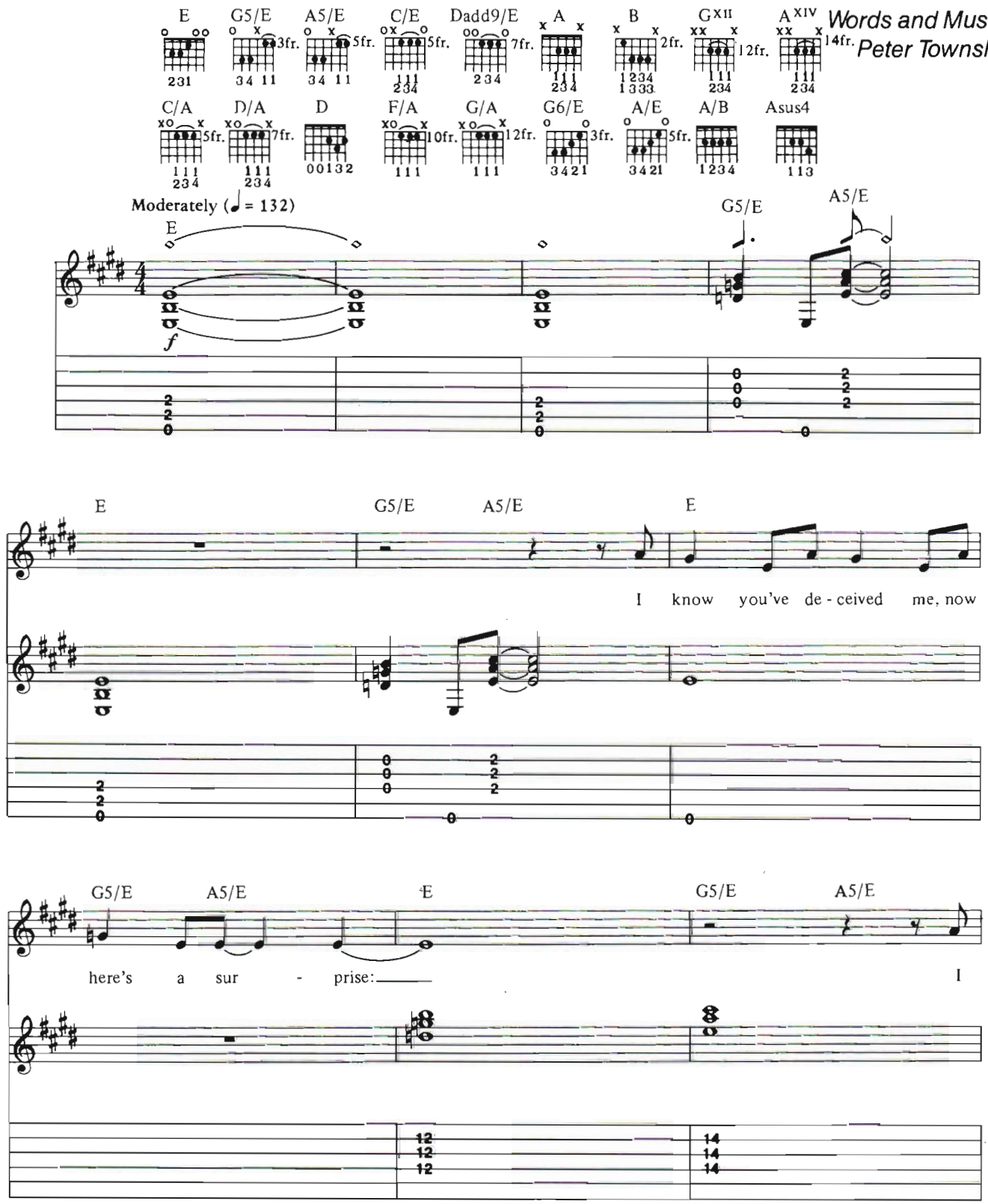
Tablature Explanation see pg. 88

I CAN SEE FOR MILES

As recorded by the Who

(From the album MEATY, BEATY, BIG AND BOUNCY/MCA 2-6914)

Words and Music by Peter Townshend



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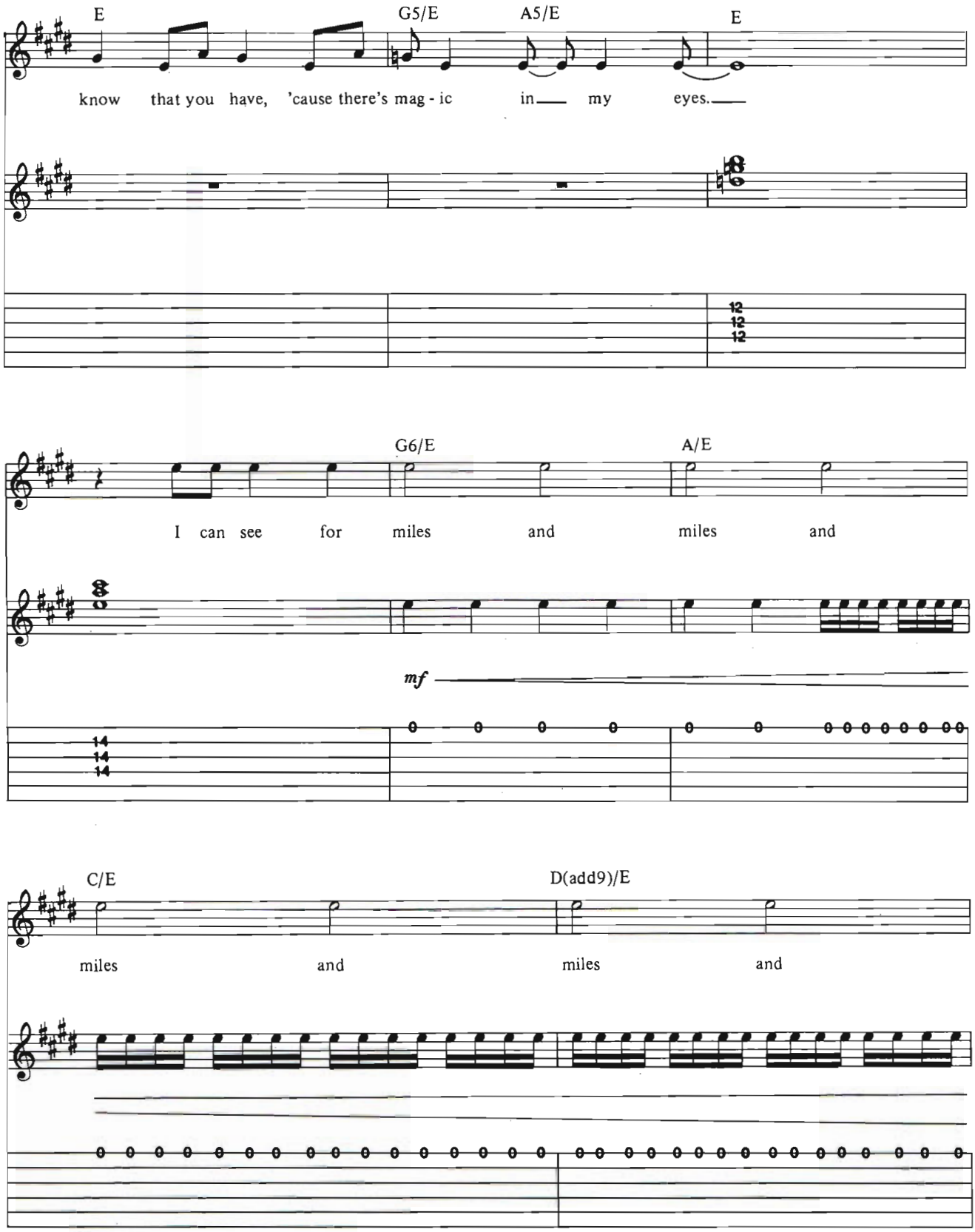
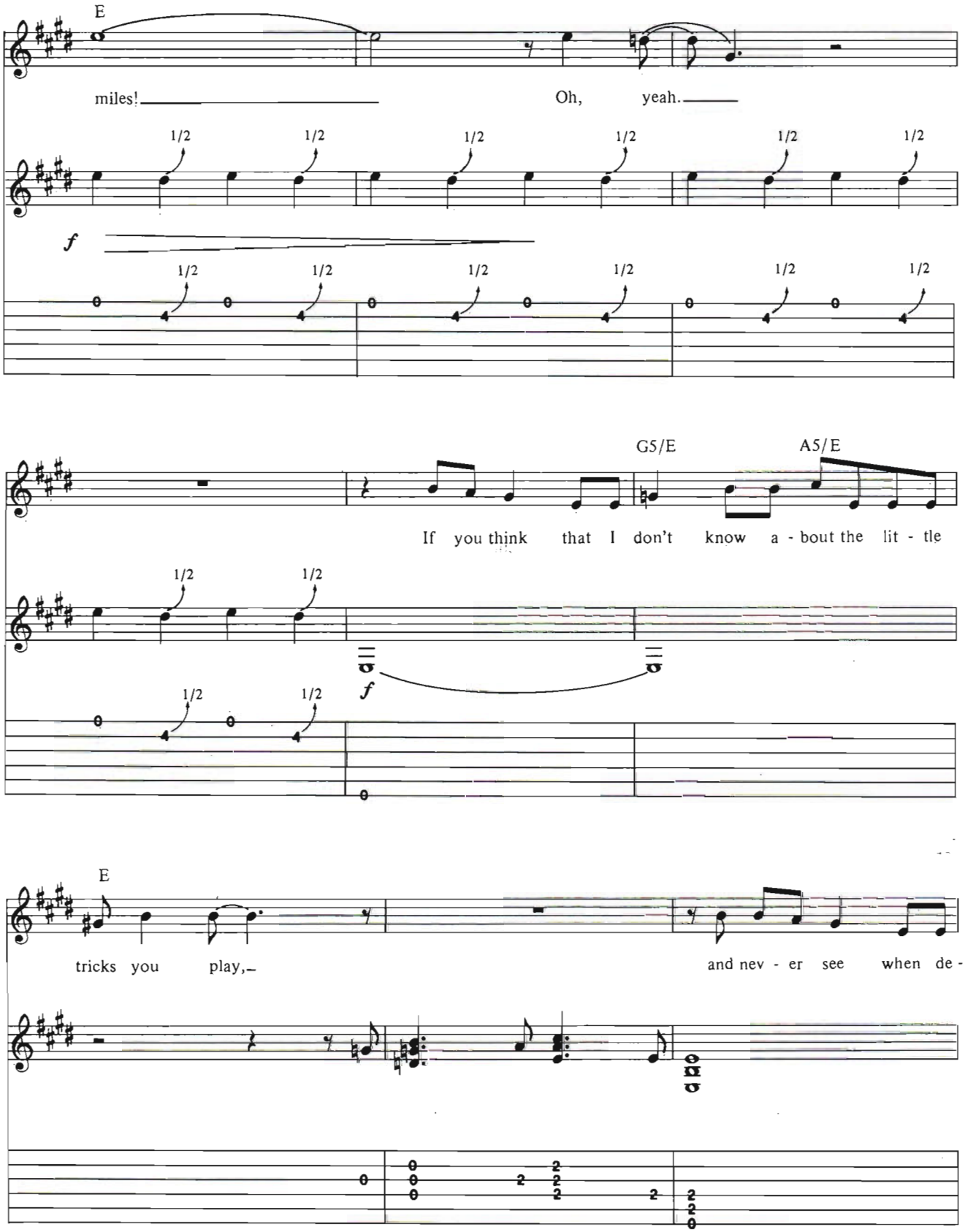
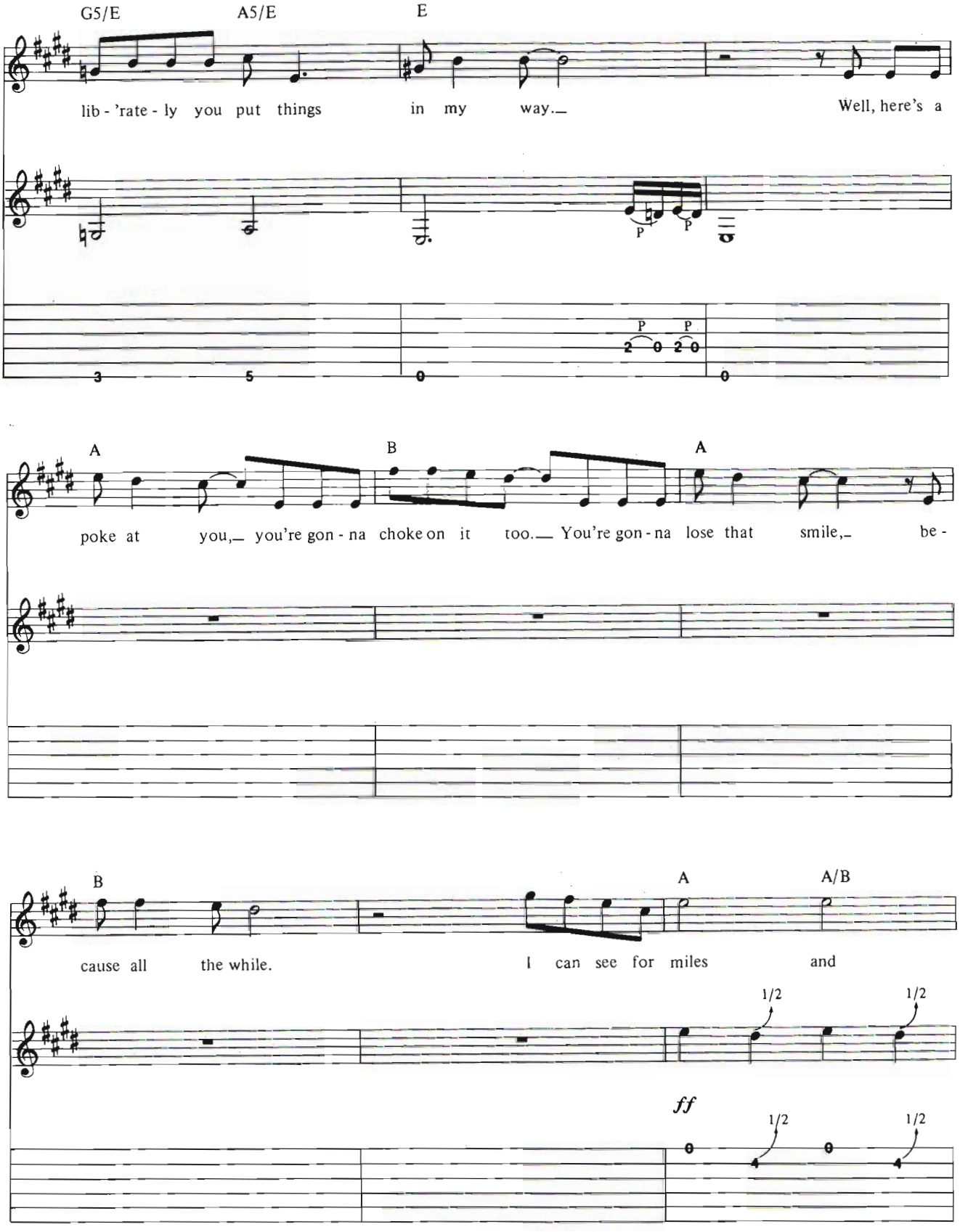
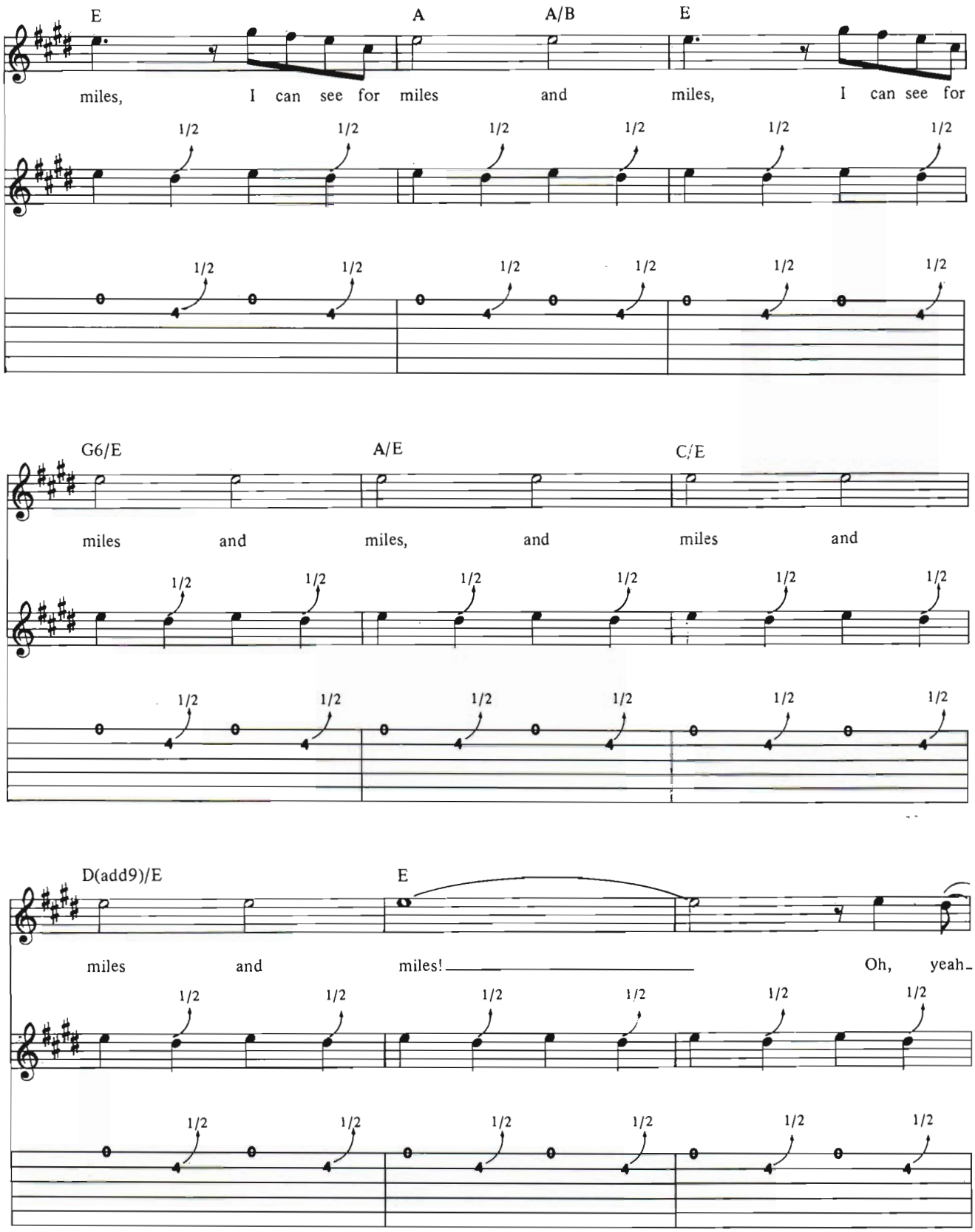
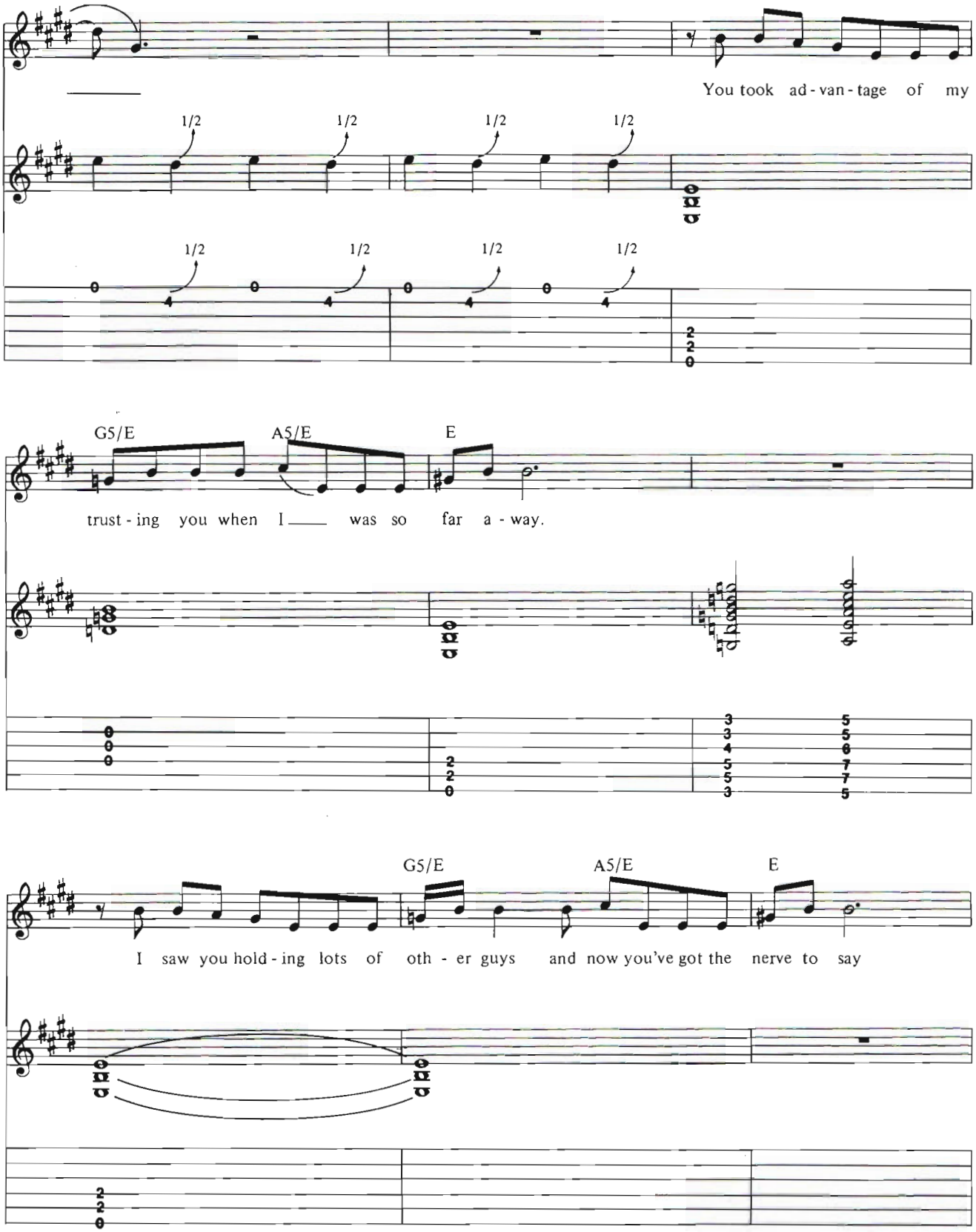
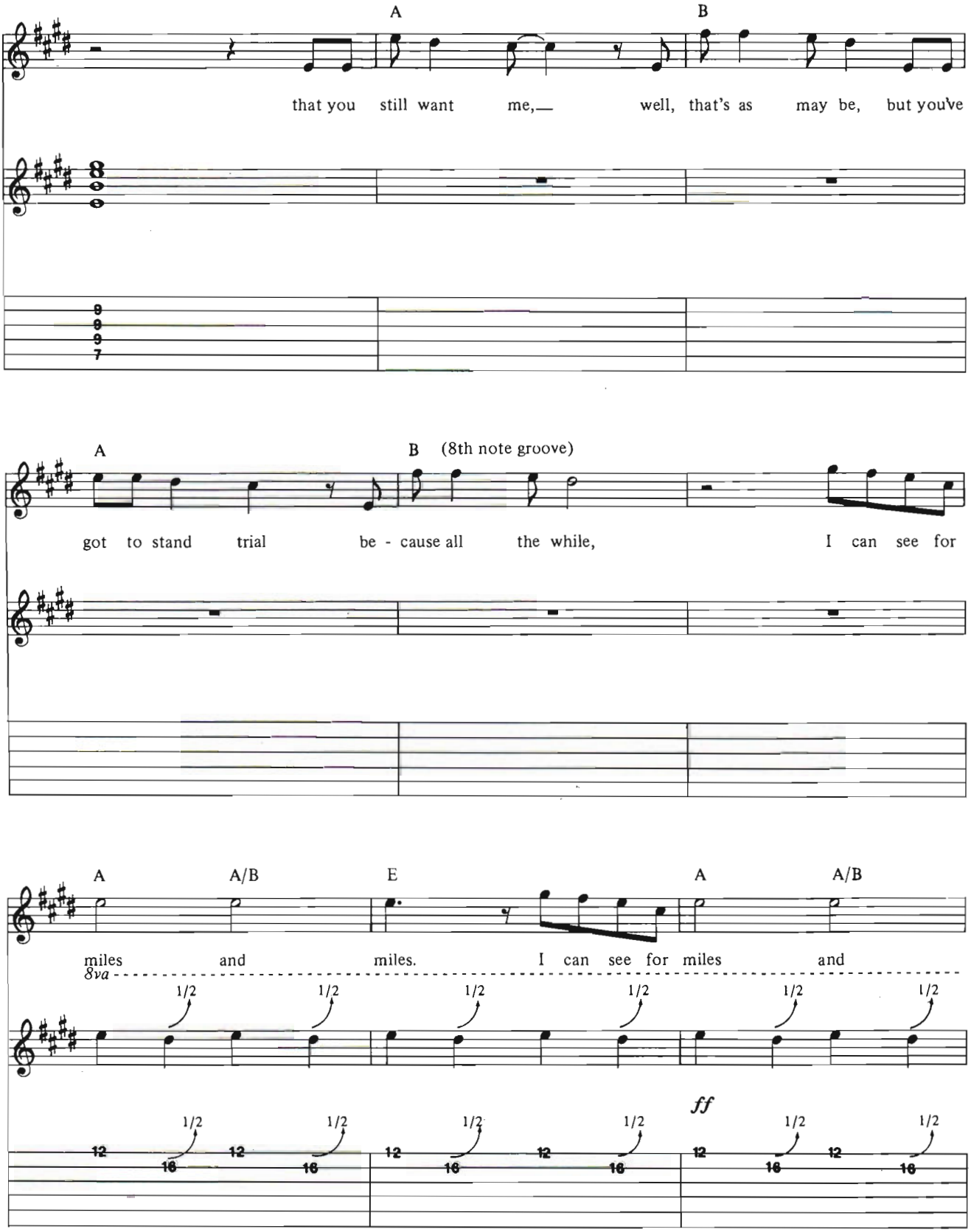

E
G5/E
A5/E
E
know that you have, 'cause there's mag - ic in my eyes.
12
12
12
G6/E
A/E
I can see for miles and miles and
mf
14
14
14
C/E
D(add9)/E
miles and miles and

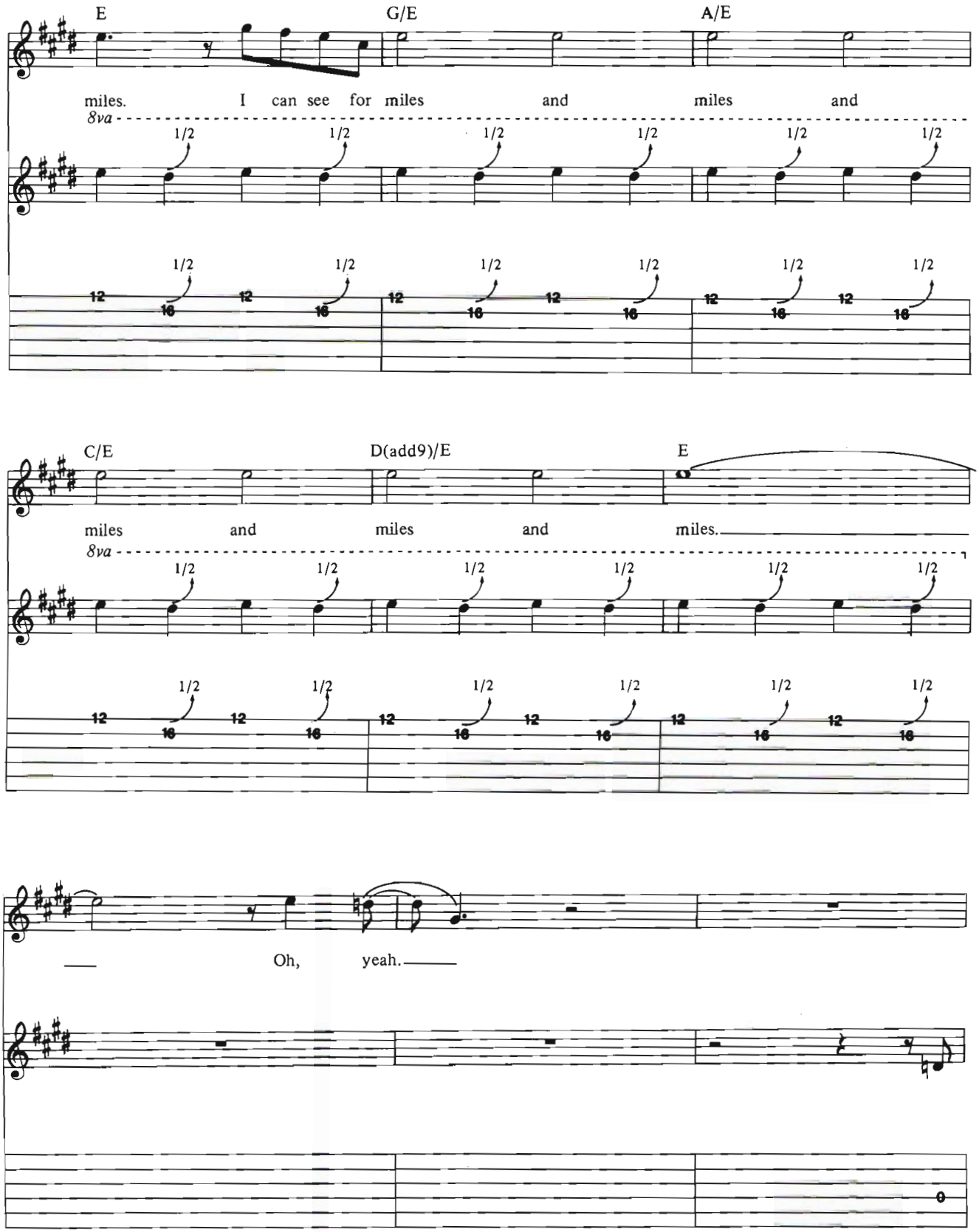

E
miles! Oh, yeah.
1/2
f
G5/E
A5/E
If you think that I don't know a - bout the lit - tle
E
tricks you play, and nev - er see when de -

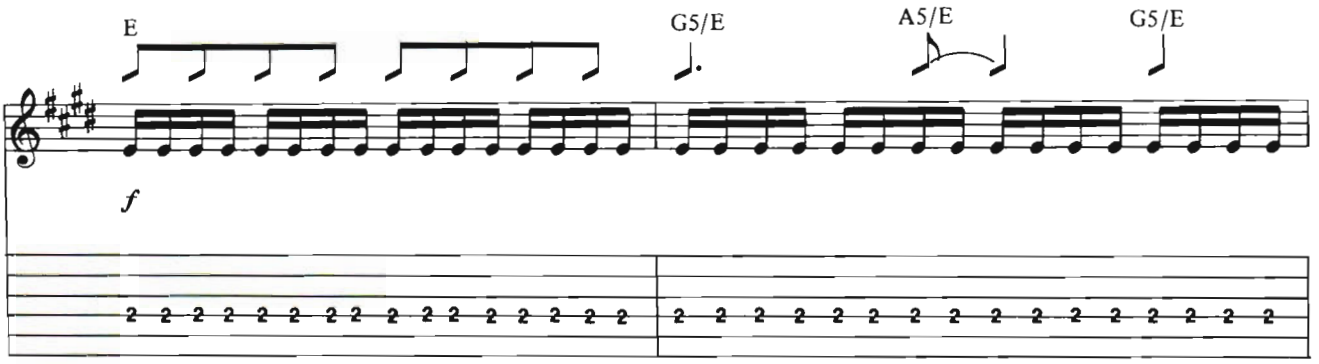

G5/E
A5/E
E
lib - 'rate - ly you put things in my way.
Well, here's a
A
B
A
poke at you, you're gon - na choke on it too. You're gon - na lose that smile, be -
B
A
A/B
cause all the while.
I can see for miles and
1/2
1/2
ff
1/2
1/2

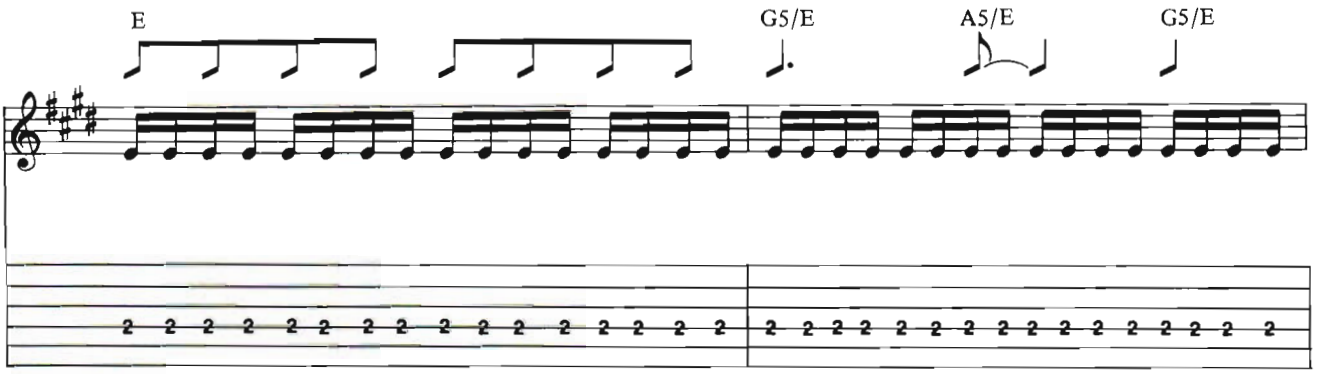

E A A/B E
miles, I can see for miles and miles, I can see for
G6/E A/E C/E
miles and miles, and miles and
D(add9)/E E
miles and miles! Oh, yeah-
1/2

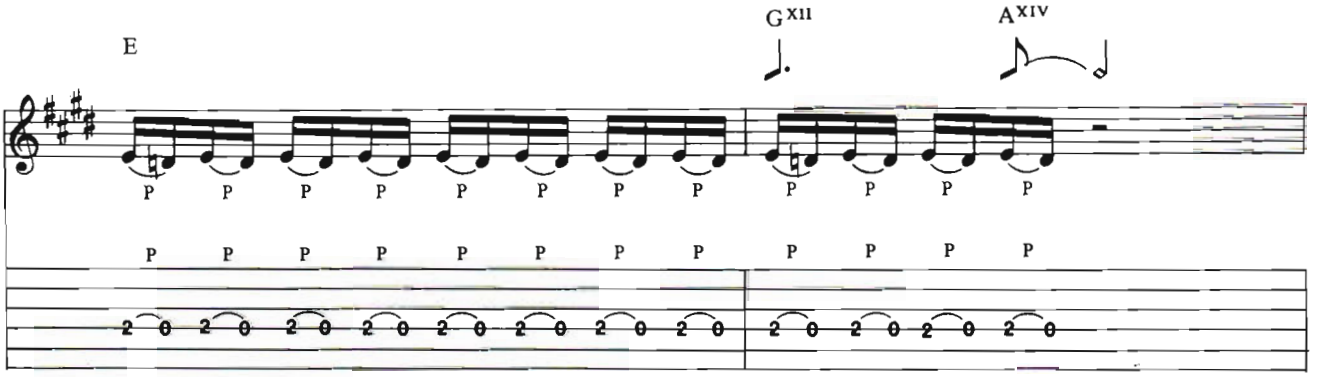

You took ad - van - tage of my
1/2
G5/E
A5/E
E
trust - ing you when I ___ was so far a - way.
G5/E
A5/E
E
I saw you hold - ing lots of oth - er guys and now you've got the nerve to say

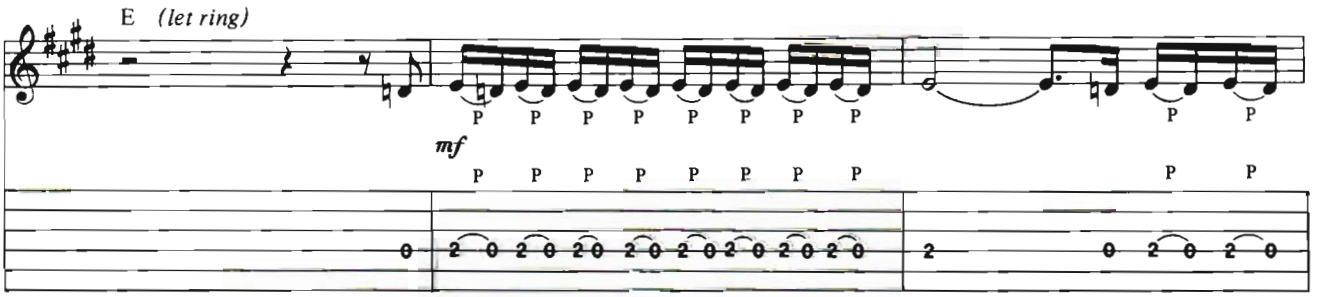

A
B
that you still want me,— well, that's as may be, but you've
A
B (8th note groove)
got to stand trial be - cause all the while, I can see for
A
A/B
E
A
A/B
miles and miles. I can see for miles and
8va
1/2
ff

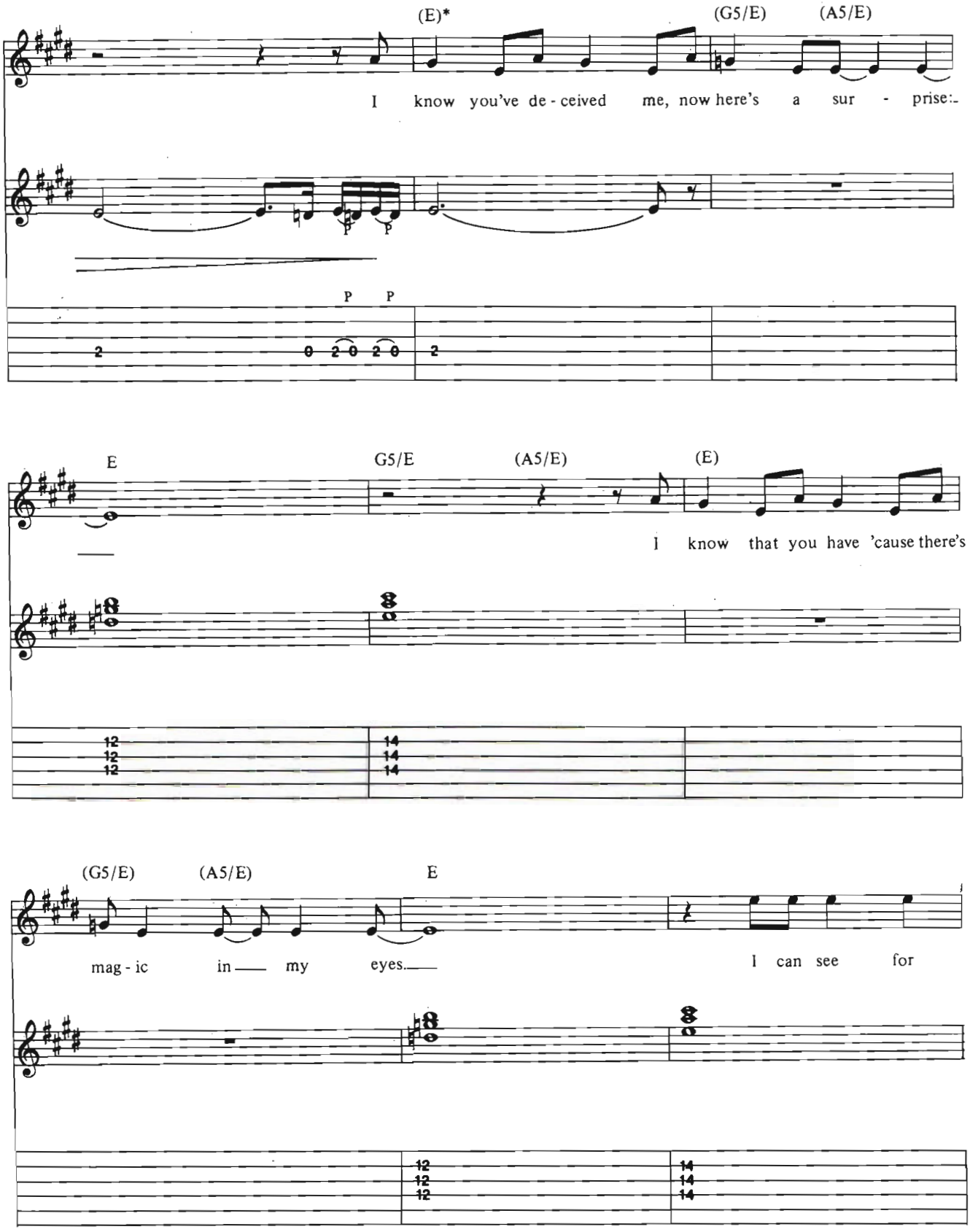

E
G/E
A/E
miles. I can see for miles and miles and
8va
1/2
12
16
C/E
D(add9)/E
E
miles and miles and miles.
8va
Oh, yeah.


E
G5/E
A5/E
G5/E
f

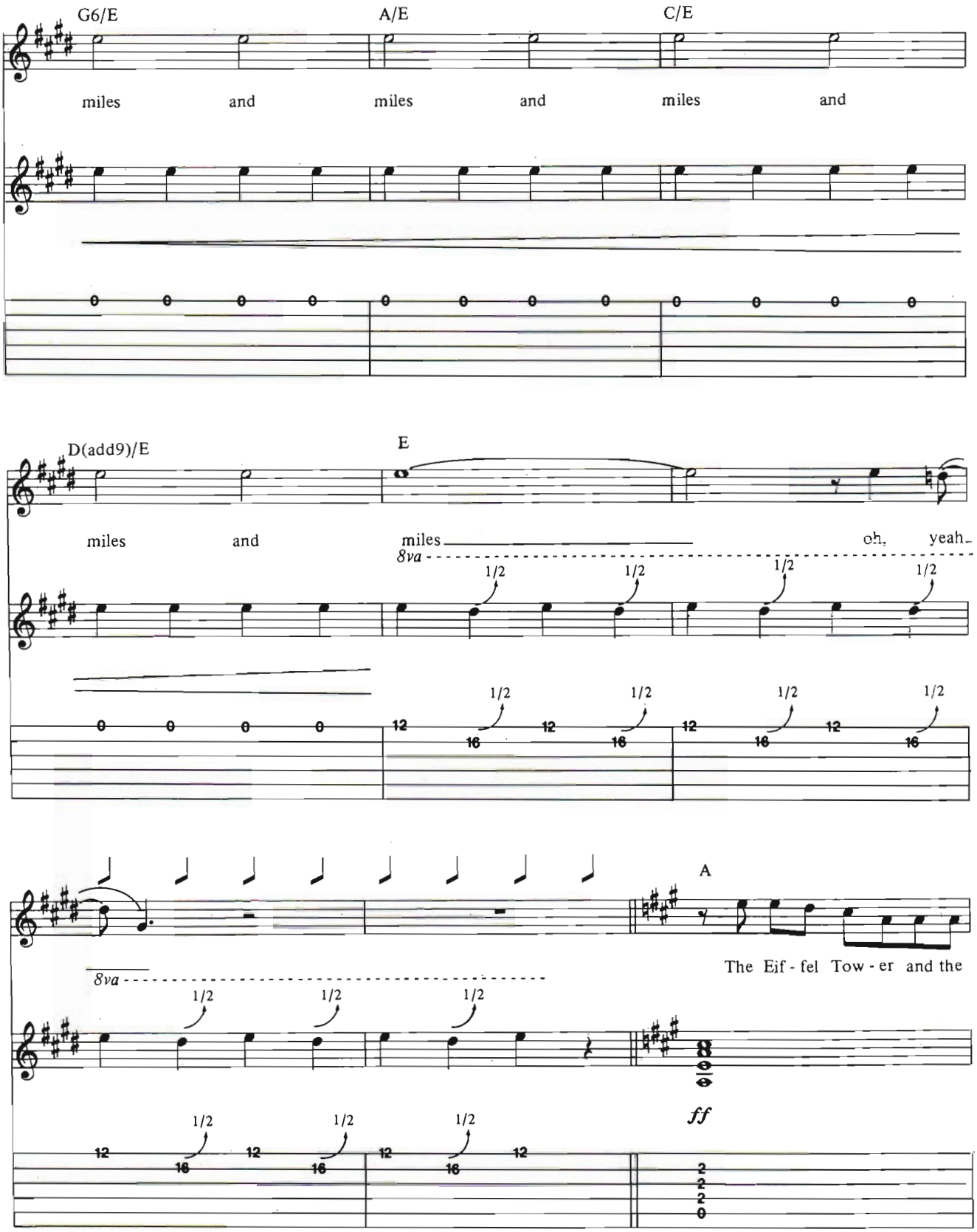

E
G5/E
A5/E
G5/E

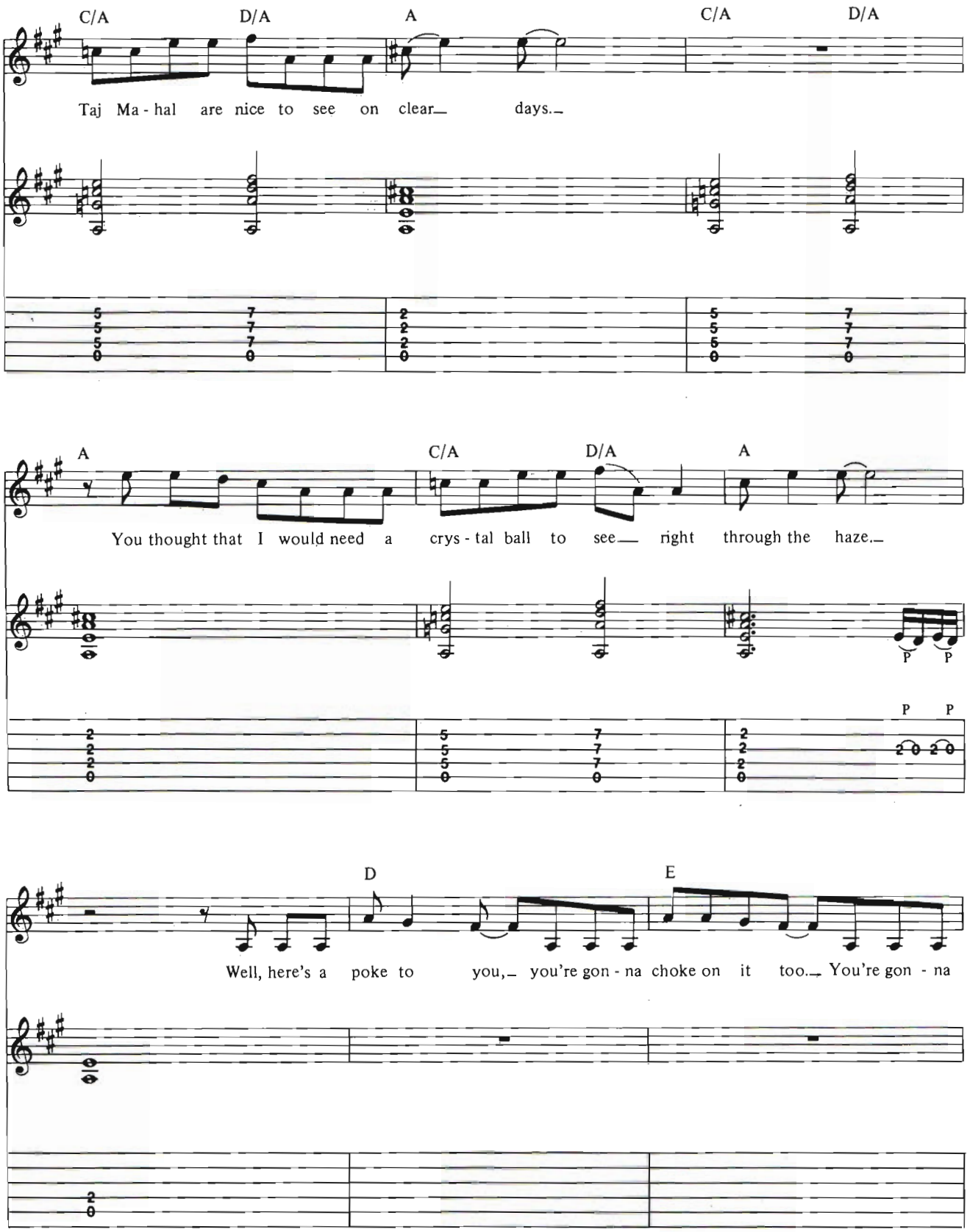

E
G XII
A XIV
P

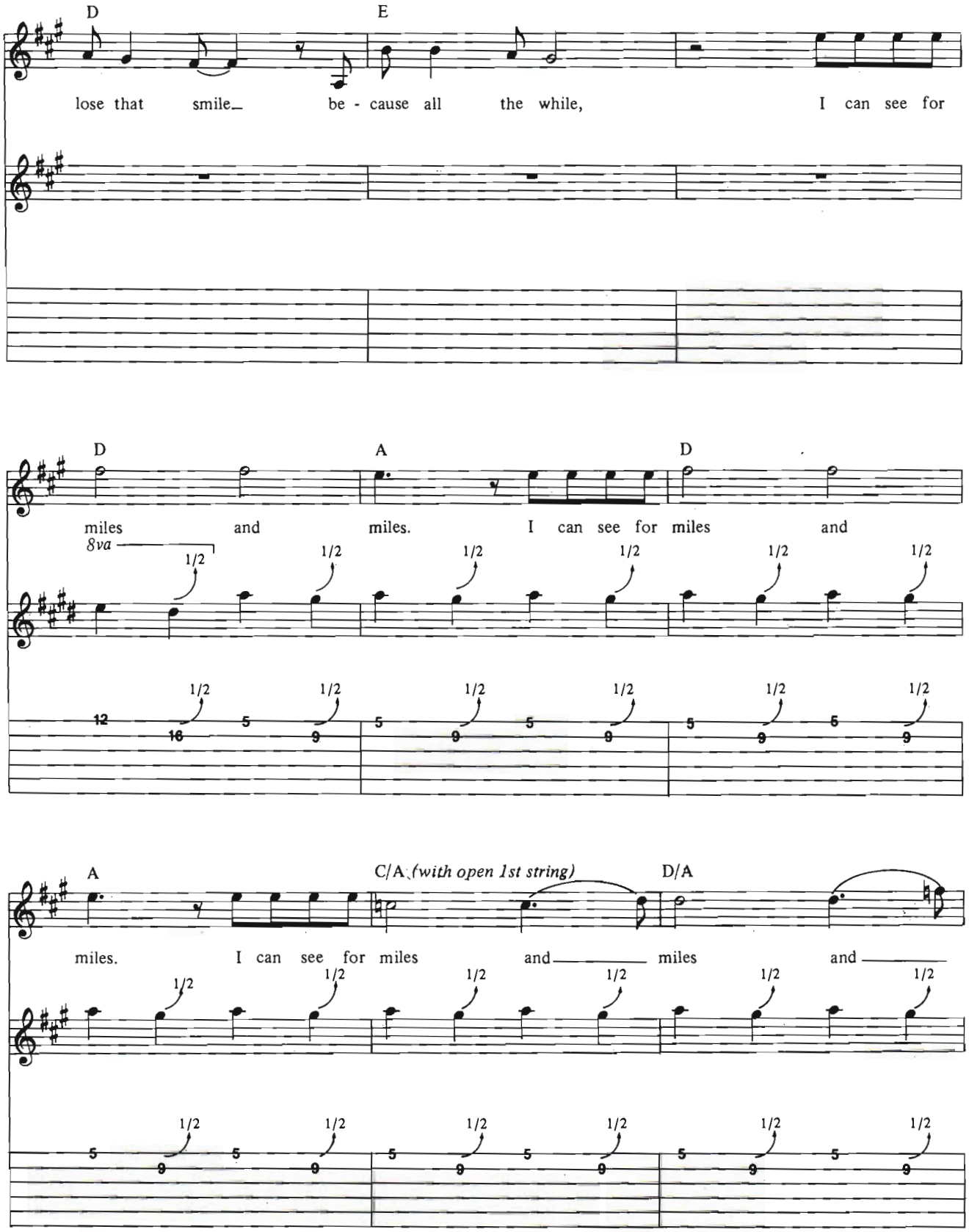

E (let ring)
mf
P

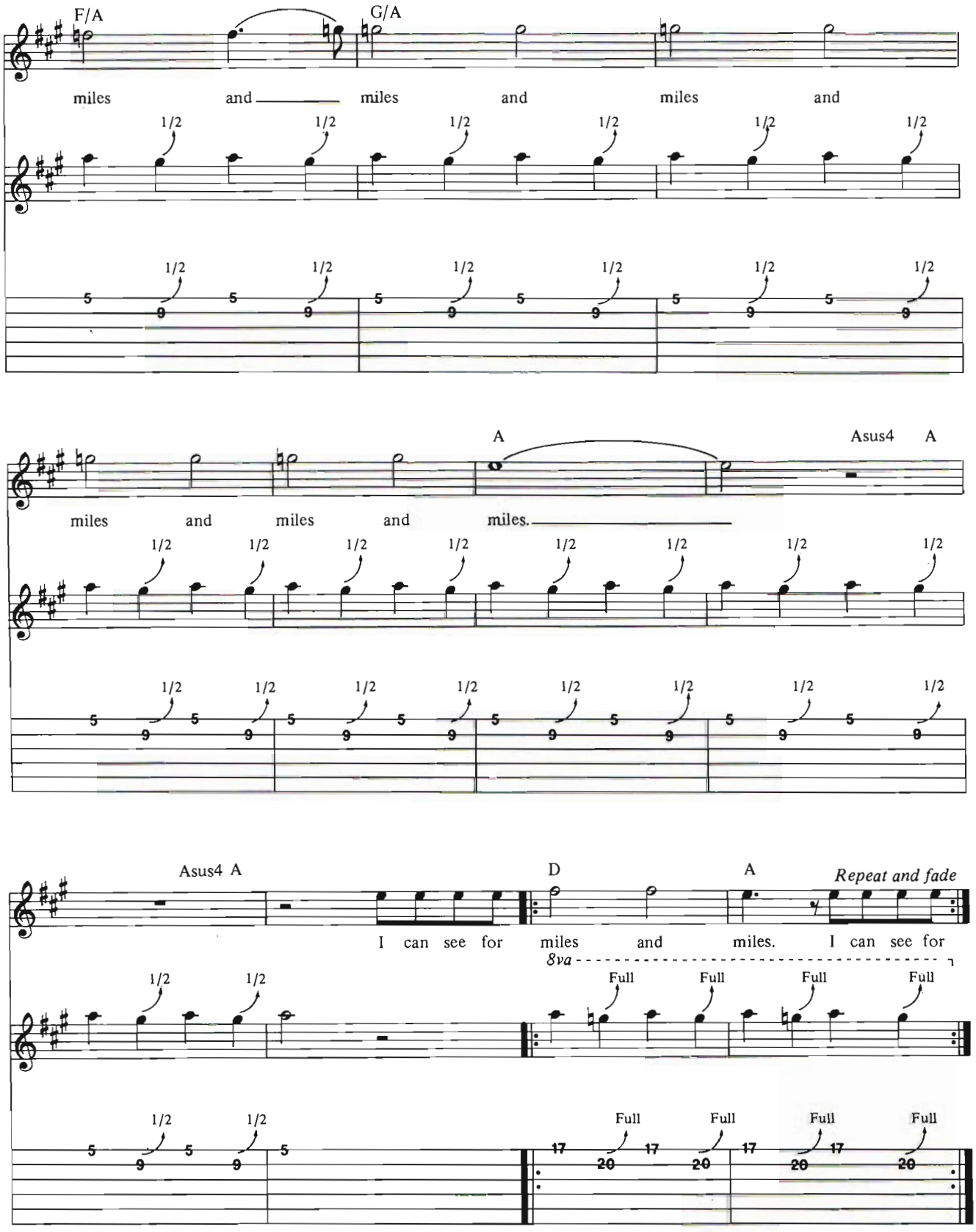


*See performance notes


G6/E
A/E
C/E
miles and miles and miles and
D(add9)/E
E
miles and miles oh, yeah
8va
1/2
A
The Eif - fel Tow - er and the
8va
ff


C/A D/A A C/A D/A
Taj Ma - hal are nice to see on clear days.
A C/A D/A A
You thought that I would need a crys - tal ball to see right through the haze.
P P
P P
D E
Well, here's a poke to you, you're gon - na choke on it too. You're gon - na


D
E
lose that smile be - cause all the while, I can see for
D
A
D
miles and miles. I can see for miles and
8va
1/2
A
C/A (with open 1st string)
D/A
miles. I can see for miles and miles and


F/A
G/A
miles and miles and miles and
A
Asus4 A
miles and miles and miles.
Asus4 A
D
A
Repeat and fade
I can see for miles and miles. I can see for
8va
Full

DALLAS
BOYS

Ebet Roberts

THE PRETENDERS: MAKING IT REAL

Excerpted from the book, THE PRETENDERS,
by Chris Salewicz. Copyright © by Chris Salewicz
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by Chris Salewicz

In March 1978, Chrissie Hynde first encountered a certain Dave Hill. Unlike many of London's A & R men, Anchor Records' Dave Hill had been inspired by the arrival of Punk. In 1977, he signed to Anchor acts like reggae band Steel Pulse and the Adverts, whose singer T.V. Smith was an original and underrated songwriter. At the time he met Chrissie, Hill was setting up Real Records, a label to be funded by and licensed to Anchor. Chrissie Hynde became the first Real Records act, Hill renting out a none-too-salubrious basement in Covent Garden for her to rehearse in.

A never-ending line of musicians started to trail through this basement. In late March, writer Mick Farren, who had first met Chrissie when both had worked at the same time for NME, ran into her in the street. "She seemed to have this bunch of geezers she was working with in Covent Garden. She said I should come down to their rehearsals and check out what was going on. I said I would, though I don't think I really intended to at all. After all, Chrissie was always rehearsing. She was always rushing off to rehearsals."

As for her music-making, however, Farren certainly agrees, "It was that bloke Dave getting her regular rehearsal time that seemed to finally crack it."

At first, Dave Hill allied Chrissie Hynde with a drummer he knew who was going by the name of Gas Wild. In a pub, Gas bumped into an old school-friend of his, Pete Farndon, a bass-player. The two made a loose agreement to have a blow sometime.

About a week later, in the middle of April, Farndon received a phone-call from the drummer. He was told about the American girl with whom Wild was working, and a meeting was set for a pub in Portobello Road. "Chrissie," Pete Farndon recalls this crucial meeting, "had a very dodgy basement in Endell Street underneath Eddie Ryan's drum store. But it was immediately very apparent to me that she had a great voice and maybe a couple of good songs. I thought that nothing else was going on, so I might as well stick at it. But Gas didn't really work out. We had to find a drummer and one more instrument."

Chrissie had become closely acquainted with Motorhead. Both she and Pete were particularly impressed by the drumming of Phil(thy Animal) Taylor, who had been a jazz-player before joining the beat group. "Motorhead were really going through the doldrums at the time," recollects Pete. "It didn't look as though they had any future at all. So in about July of 1978 me and Chrissie came up with this awfully dubious plan. We wanted to try to pirate Philthy Animal over to us, or at least let him know he was welcome to join us without actually saying, 'Leave Motorhead.'

"So we told him that we were auditioning a guitarist and needed a drummer for the session. Then we had to come up with a reasonable guitarist to make it look credible. And eventually I decided on this little bloke from Hereford I'd known from a long time ago, who was called Jimmy Honeyman-Scott. He was working in a local music store in Hereford. He'd given up playing, except for occasional local R 'n' B bands. I got in touch with Jimmy by telegram and asked him if he'd come up to London for the weekend. We paid him a hundred quid and a load of speed.

"We played with Phil for a weekend without stopping. But Phil wasn't totally convinced. Also, he was still loyal to Motorhead. But Chrissie and I were very impressed by Jimmy."

Though he never intended to join their group, Philthy Animal continued to rehearse with Chrissie Hynde and Pete Farndon.

"Most of the songs on the first Lp were there in a bare form," Taylor recollected. "She probably had enough material for about three-quarters of an album." The songs' awkward timing was immediately apparent: "They really had weird time signatures. You'd get songs that were 5/4 time, and then suddenly change to 7/4, then to 5/4. Even so, it was obvious she knew what sound she wanted."

If anything, he insists, Chrissie Hynde's voice was freer than in later years—there often was an edginess about it that she later dampened down. "It was not quite as well-groomed and as perfect as it became later. But I guess it wasn't until the

Matt Lisi/Pix Int'l

Bob Leafe

whole band came together that she sorted out her voice like that."

Then a drummer called Gerry Mackleduff happened along. Gerry was a session player who also drummed with a group called Juice on the Loose. He was not entirely convinced that Chrissie and Pete had anything to offer. However, he agreed to treat rehearsals like sessions, being paid £10 a time. Booking further demo time in July, a guitarist was again required. "And the logical choice was Jimmy," says Pete, "because he could play anything you asked him to—he'd played guitar since he was about seven. So we got him to London again for these sessions. We did five numbers, one of which was *Stop Your Sobbing*. As far as Jimmy was concerned, that was it. He went back to Hereford again. However, in a matter of days we'd bunged Nick Lowe the tape. And he was excited about *Sobbing*."

Nick Lowe remembers the day in the summer of 1978 that he received a phone-call: "Out of the blue Chrissie rang me up and said she wanted me to listen to these demos. Thinking about what her songs used to be like when I knew her before, I wasn't all that keen. Also, she said, 'I've got this band together.' 'Oh really, Chrissie?' Yawn, just what the world needs, another band.

"But she kept on and on, phoning me up. She said, 'you don't have to listen to the whole tape—just listen to this one song I've got, a Kinks' number called *Stop Your Sobbing*,' which I remembered from the first Kinks album. So I thought, 'Okay, all right then.' But I was still trying to put her off, and I was lying through my teeth. I was saying, 'Well, yeah . . . let's get together some time . . .' But suddenly she says, 'Look, I'm in

Continued on page 45

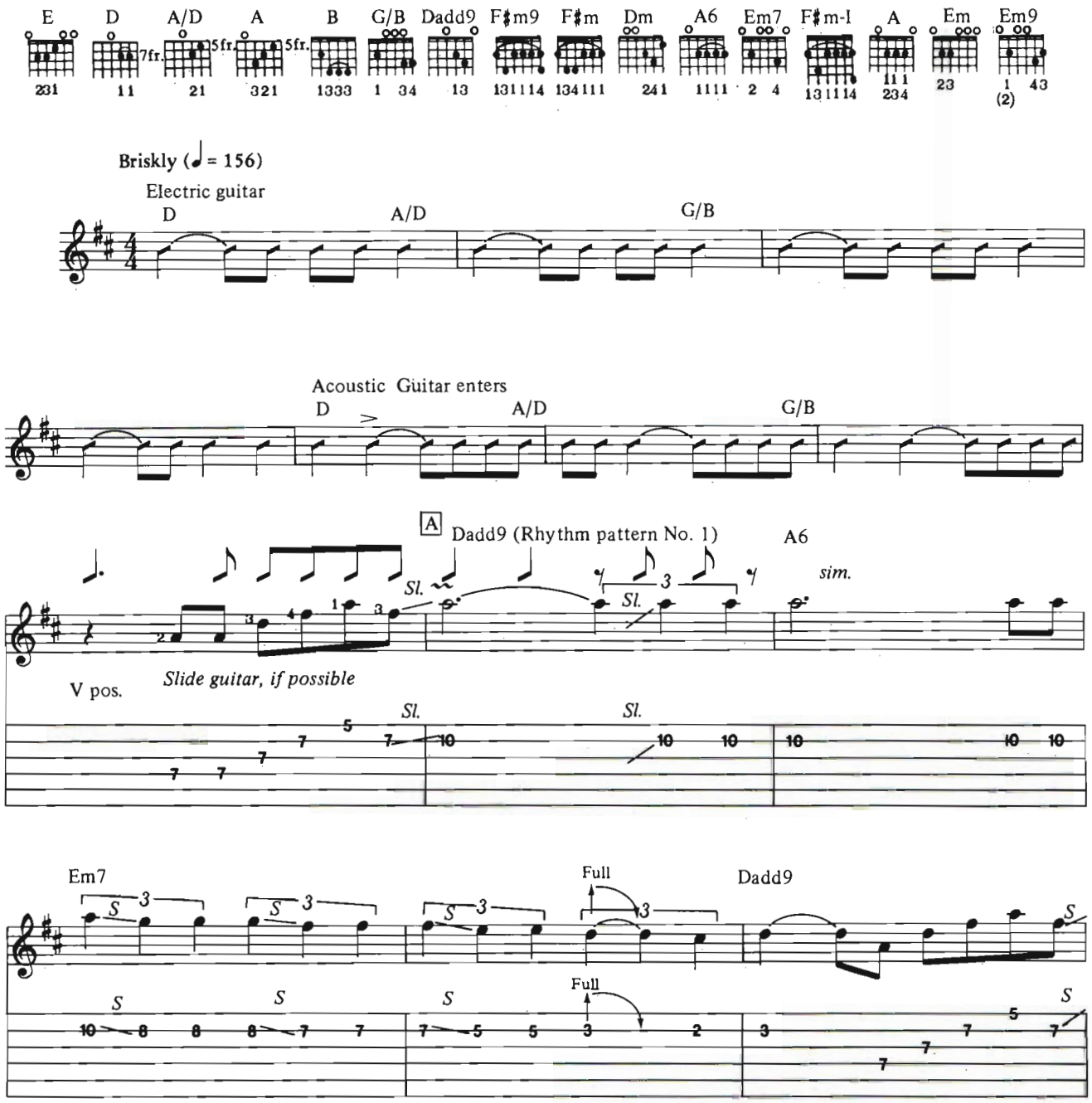
Tablature Explanation see pg. 88

BACK ON THE CHAIN GANG

As recorded by the Pretenders

(From the album LEARNING TO CRAWL/Sire 1-23980)

Words and Music by
Chrissie Hynde



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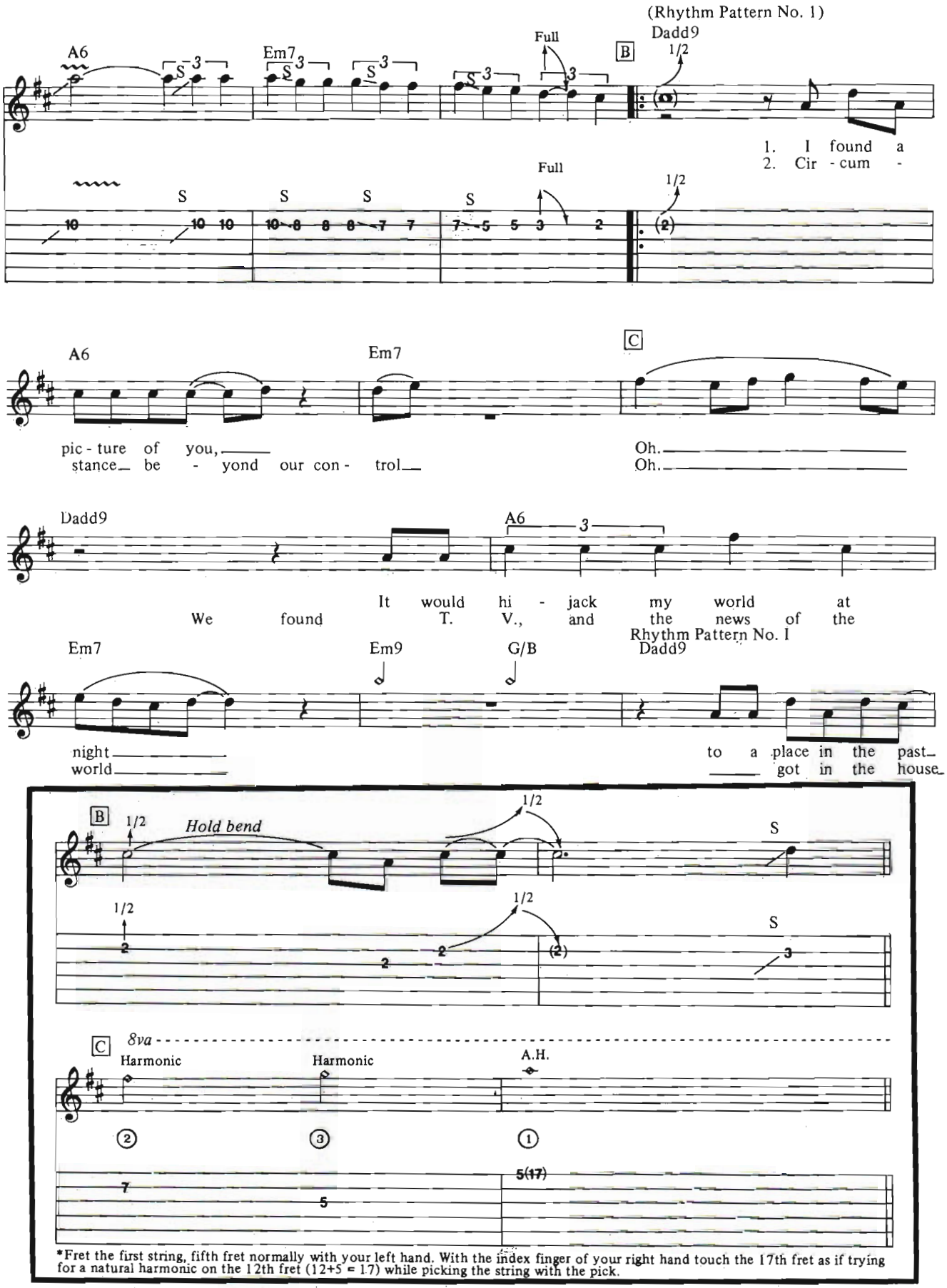


*Fret the first string, fifth fret normally with your left hand. With the index finger of your right hand touch the 17th fret as if trying for a natural harmonic on the 12th fret (12+5 = 17) while picking the string with the pick.

A6 Em7 C

— we've been passed out of, — oh, —
— like a pi - geon from hell, — oh, —

Dadd9 A6 Em7

threw sand in our eyes Now we're back in the fight, —
and de - scend - ed like flies. —

Rhythm Pattern No. 1

Em9 G/B Em A

ooh! ah!

We're back on the train, —
Put us back on the train, —

D Em A Em 1. A

Ooh! Ah! Ooh! Ah!

Oh! — Back on the chain_

Dadd9 A6 Dadd9 A6

— gang.

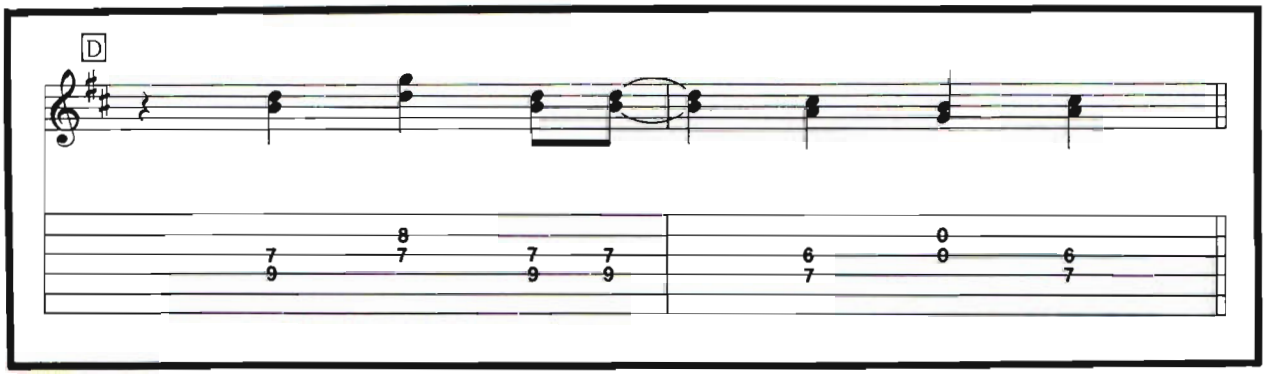
2. A D Dadd9

Ah! Ooh! Ah!

Back on the chain_ gang!

Lead enters

A6 Em7 A Em9 G/B



Dadd9 A6 Em7 with C Dadd9 A6 Em7

E D

Rhythm Pattern No. II

Dm A Dm

continue Rhythm Pattern No. II

The pow - ers that be that

A Dm A

force us to live like we do . . . bring - ing to mind these

Dm A

when I see what they've done to you.

F Dm A Dm A

E 8va A.H. Harm. Harm.

① ② ② ③

10(27) 10(22) 7 7

F H P H

H P H

Dm A

Well I'll die as I stand here to - day

Dm A

know - ing that deep in my heart

Dm A 3 3

there - fore to ruin one

Dm A Slide

day for mak - ing us part

G

E B A

H Rhythm Pattern No. I E B Rhythm Pattern No. III A 5fr.

I found a pic - ture of you,

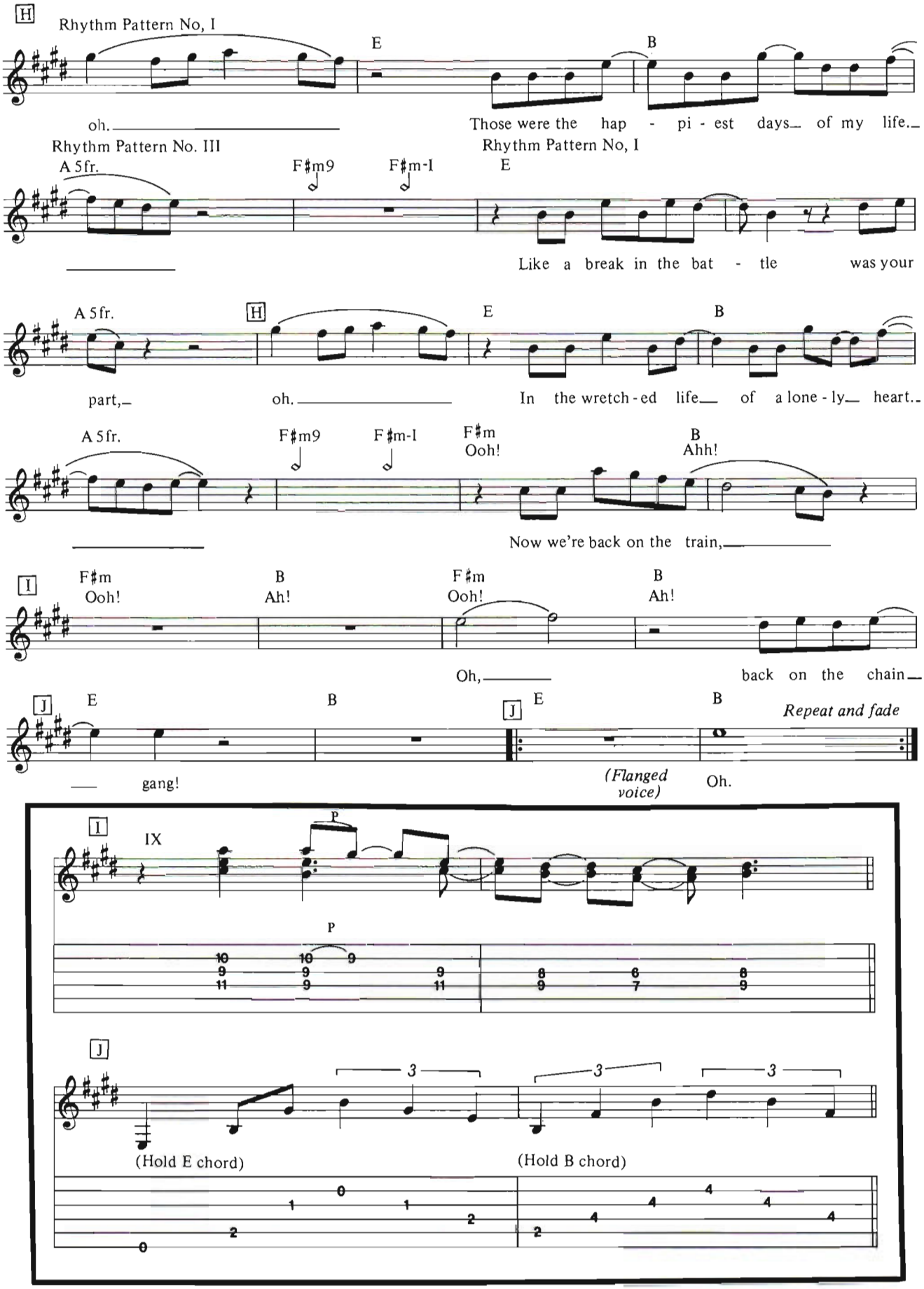
G H

S A.H. A.H. Harm.

① ① ②

S 4 6 5 6 7 4(16) 5(17) 5

(see note C)


H
Rhythm Pattern No, I
E
B
oh.
Those were the hap - pi - est days of my life.
Rhythm Pattern No. III
Rhythm Pattern No, I
A 5fr.
F♯m9
F♯m-I
E
Like a break in the bat - tle was your
A 5fr.
H
E
B
part,
oh.
In the wretch - ed life of a lone - ly heart.
A 5fr.
F♯m9
F♯m-I
F♯m
Ooh!
B
Ahh!
Now we're back on the train,
I
F♯m
Ooh!
B
Ah!
F♯m
Ooh!
B
Ah!
Oh,
back on the chain
J
E
B
J
E
B
Repeat and fade
gang!
(Flanged voice)
Oh.
I
IX
P
P
J
(Hold E chord)
(Hold B chord)

THE PRETENDERS

Continued from page 38

the phone-box at the end of your road: can I come round?' 'Oh, all right!' I couldn't put it off any longer. I put on *Stop Your Sobbing*, and I thought the way they'd done it was hideous. But, on the other hand, her voice was fantastic. It was totally different from what she'd been using before, which was that Janis Joplin-Maggie Bell squawk that I find grossly offensive, yet which so many girl singers seem to choose—unless they go for the other choice, which is the simpy hearts and flowers, floor-length-dresses stuff.

"And, in fact, Chrissie's voice was just what I was after: I was looking to find a girl singer who sounded like the sort of girls you see working in Woolworths or Boots the Chemists. Some of those chicks on the checkout counter look so great—tough, but feminine as well. There were a few of them in the sixties—Sandie Shaw, who Chrissie later got compared to, and Leslie Gore—they all had a good bellow even if it was a bit dodgy on the pitching. It still sounded sexy as hell.

"I was working on Elvis Costello's **Armed Forces** album at the time, at Eden Studios in East Acton. And Elvis offered to give some free time before he started. I told Chrissie, 'The only thing is, we've got to be quick about it. I can hear an arrangement for this thing—I've got a glimmer of it. Do whatever I tell you to do, just so we can get a shape on it. Don't busk around too much—if you want to add anything later you can. But to start with, I'm going to tell each of you exactly what to play, and we'll see if it works.' And it did. It worked a treat. It came up great."

Chrissie asked Nick Lowe if he would work with the group again, producing songs that would make up an album. "I can't remember why I didn't do it," Nick chuckles, mystified by his own decision. "I think it was probably because I was a bit prejudiced. I honestly didn't think the group was going to be as good as it turned out to be. I was really madly off the Rama-lama punk thing at the time, and I thought that was the way Chrissie was going to go—which was really unfair, because I'd never seen them or heard any of the other stuff she'd been writing. In fact, I didn't realize Chrissie could write such good songs. And I turned them down, and have worn sackcloth-and-ashes ever since I made that decision."

James Honeyman-Scott was a twenty-one-year-old speedfreak who looked, remembers Pete Farndon, "like a cross between Bjorn Borg and Ian Gillan." He had a beard, hair halfway down his back, a white denim jacket and flared trousers. He had been totally untouched by Punk, for which he had not cared at all. Basically, he was a Beach Boys freak, with a fondness for the guitar-playing of Eric Clapton and Jeff Beck. He did very much like, however, that end of the New Wave that blended melodic songs with a pre-Punk pub-rock sensibility. He favoured the likes of Squeeze, Elvis Costello, and, in particular, Nick Lowe, of whom he was such a fan that he would ape Nick Lowe's stage

act almost movement-by-movement when the group started playing live.

A keyboard player as well as a guitarist, he had an intuitive understanding of how to arrange songs, a talent that had particularly impressed Chrissie Hynde, convincing her that Jimmy Honeyman-Scott should join the group. It was not until Nick Lowe said he would produce their first single, however, that he would agree to join. It is even claimed by some that Chrissie deliberately asked Nick to work with them because she knew this was the only way to get Jimmy into the group. As Pete Farndon confirms, "Because Nick Lowe had got involved, the band had enough credibility in Jimmy's eyes for him to join."

Even so, he would try not to let this interfere with his love of partying. Perhaps it was ominous that when he arrived in London he was already addicted to amphetamines.

Matt Lis/Pix Int'l

"Chrissie and I tried to straighten him out," claims Pete Farndon. "We really did take him apart for it, and he cleaned up."

All three were by this time living in Pete's room in Tufnel Park, with Jimmy sleeping on the floor. Despite this cramped accommodation, says Pete, it was "a great time, a fantastic time. Everything was looking very good. We were so opimistic—Nick Lowe, press ramblings, getting a record out. Also, we were really liking what we were doing. It seemed unbelievable."

Now the group also had the power of Warner Brothers' records behind them, Real having been taken up by that company after Anchor ran into financial difficulties. Dave Hill's relationship with Chrissie and her group was still that of a label boss/A & R man rather than that of a manager. In fact, he did not officially become the group's manager until well into 1979, by which time it was apparent that the other Real acts like Johnny Thunders and a group called Strangeways were not going to be bringing the company large profits.

But it was as support group to Strangeways that, in August of '78, the group played its first live show, an anonymous performance in the sufficiently obscure backwater Yorkshire town of Wakefield. In October came a week's residency in Paris at the Gibus club, a basement joint near the Gare Du Nord.

Marc Zermati was at several of the Gibus shows, witnessing the French debut of his former protege's group. "I thought it was pretty good, but," he qualifies his assessment, "my feeling was always that the band was not taking it totally seriously, except perhaps the bassplayer. Though all the same it was pretty good."

Here, Zermati involuntarily highlights a problem connected with Jimmy Honeyman-Scott. For the self-indulgence with which he tinged his admittedly exceptionally good-humoured approach to life, led to his contribution frequently being underrated, and to his frequently not receiving the full credibility he deserved. The ostensible lack of seriousness with which he went about his guitar-playing led to it being judged with an equal lack of seriousness. Often he seemed more intent on living up to some mythical rock 'n' roll guitar hero lifestyle he had read about somewhere than actually working at his craft. For example, he would never practice. However, after the group became successful, he would take to bed with him new guitars that he had purchased. On the other hand, he was a natural player, and like many rock 'n' rollers, a pretty primal natural at that.

In 1974, Jimmy Honeyman-Scott had played guitar in a Hereford-based band called Cheeks. The group had been formed by Verden Allen, formerly the keyboards player with Mott the Hoople, all of whom had come to Hereford. Playing drums in the group had been Martin Chambers, who Pete Farndon had tried to locate even before he had first contacted Jimmy.

However, after *Sobbing* had been recorded, Martin Chambers was finally tracked down. He turned out to be living less than a mile from Pete's place in Tufnel Park. "We started drinking with Martin," remembers Pete, "and hanging out socially with him much more than we were doing with Gerry, who was the supposed drummer in the band.

"Behind Gerry's back, I got Martin to come down to our rehearsal place, and just the two of us played together. We went through all the odd time signatures and he could manage them all. Then I got Chrissie and Jimmy to come down, and it sounded great. At this stage Gerry still hadn't said that he wanted

in on the band. Basically, this gave us the option of throwing him out and getting Martin in. We came to a financial arrangement, which was absolutely nothing when you consider how big the band became. We gave him £200 and a lump of hash."

In December, Martin Chambers played his first show with the group when they supported Racing Cars at the Nashville in West London. The morale of Chrissie Hynde and the group was boosted when the Racing Cars singer told them that *Stop Your Sobbing* would be a hit if they performed it onstage. But many of Chrissie's contemporaries from The Golden Age of Punk were not as convinced by either *Stop Your Sobbing* or those early Pretenders' gigs. "I remember what an odd reaction was given to *Stop Your Sobbing*," Chrissie told me. "All my friends, who were from that 1977 school, were a bit horrified that I, who had been out there teenage rebelling it around town for years, was going to do something that seemed to them to be so safe: (a) it was a sixties' song, which was really uncool at the time, (b) it should've been an original—everyone asked whatever happened to the more hard-assed stuff I'd been writing. But I told them, 'Listen, my songs aren't as good as this. This is a great song,' Plus, no one had ever heard of it, which shocked me, because it was on the first Kinks album. I knew it when I was fourteen.

"Anyway, I just thought, 'Oh, screw you: like it or lump it!' We did it because it was better than any of my songs. And we did the right thing."

Producer Chris Thomas himself had considerable doubts about the way the Pretenders went about their business of being a live outfit. After Nick Lowe had decided against working with her group again, Chrissie called up Thomas, who at the time was finishing off Wings' **Back to the Egg** album. "She sent me a cassette of some of her songs," says Thomas. "*The Wait* was on it, but also *Up the Neck*, *Private Life* and *Brass in Pocket*—I thought those songs showed an incredibly varied range. In fact, as soon as I heard *Brass in Pocket* I thought it would make a great single."

Chris Thomas went to see the Pretenders play live at London's Marquee where, in early spring of 1979, they played a number of gigs: "To be honest, I thought they were a bit flat onstage. It was very monotonous: all the guitars and amps were turned up to ten—real switch-the-hoover-on, very typical post-punk stuff. I remember they finished with Love Sculpture's, *Sabre Dance*. But I thought the possibilities inside the songs were quite immense and I went backstage afterwards and told Chrissie so. However, Chrissie told me that she really didn't like *Brass in Pocket*. I insisted it was going to be a hit, and I told her that if she wasn't going to record it she should send it over to Willie Mitchell and it would make her a fortune.

"I didn't want to go straight in to make an album, and have the record company breathing down on my neck to deliver it to them. Yet equally I knew Chrissie was great and I really liked her songs. So what she suggested was that we do some very casual recording without worrying about what the consequences of it would be. After about a month, *Kid* came along. Chrissie is very much the sort of writer who works on different sections of songs at different times, and lets them gestate before she assembles them together. So we recorded *Kid*."

An exquisite song, *Kid* revealed for the first time that as singer-songwriter Chrissie could bare her soul in a way that was totally accessible. Her style of writing was certainly artful, and it was probably art as well. She showed on *Kid* and on its B-side *Tattooed Love Boys*, that the Pretenders were a group whose music not only would make you dance—it would make you feel uplifted while you pranced. The allusions of her voice to Sandie Shaw or Ronnie Spector, and the references to the Shadows in the instrumental parts, placed the Pretenders close to the tradition of the great Punk bands: the Pistols, the Clash and the Jam. But Chrissie's age and American upbringing ensured that the sound of the Pretenders straddled both the Old and the New Waves, a factor that was to prove crucial in the group's rapid American acceptance.

For much of the spring, summer and autumn of 1979, the Pretenders were locked away in Wessex studio in Islington. "We were recording for a lot of the time," said Farndon. "Chris Thomas is painstakingly meticulous. He sometimes takes a very long time. Also, he likes everyone to be there all the time. It's never a case of 'Oh, you've done your bit, you can go home.' The only exception to that was that Chrissie would never have anyone in the studio while she was recording vocals, not even members of the band could be present. The atmosphere was always really heavy."

By then, the "obvious single" that Chris Thomas had spotted straightaway on the cassette Chrissie had sent him earlier in the year, *Brass in Pocket*, had been in the shops for two weeks as the Pretenders' third 45.

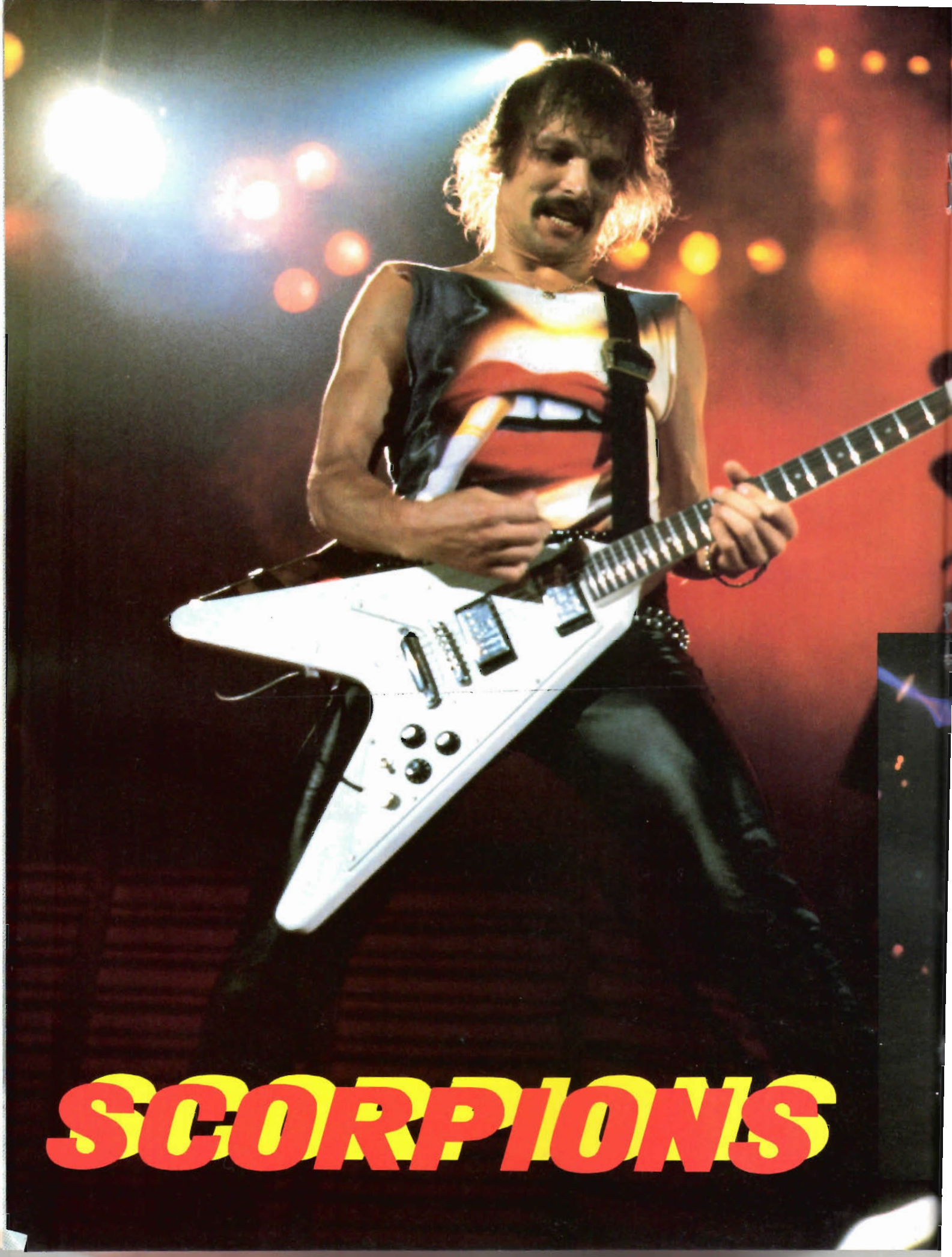
Yet Chrissie Hynde had never wanted to even record that song. "I hated *Brass in Pocket* with a vengeance," she confessed to me later. "It was a phenomenon that evaded me completely. I was honestly very disappointed it was such a big hit—I was embarrassed by it. I hated it so much that if I was in Woolworth's and they started playing it I'd have to run out of the store. I mean, whaddya do, though? Everyone connected with you—the guys in the group, the manager, the producer, the record company—are all saying, 'This is a fantastic song, this is a number one record.' And I'm going, 'Well, that's exactly the reason why I don't like it: it's so obvious.' "

Initially, Chrissie's judgment seemed the right one: *Brass in Pocket* was a slow chart starter, moving only gradually up the placings. But on January 19, 1980, it hit number one.

That week the Pretenders' first album was released. In England it gathered generally favourable reviews. However, they hardly could have prepared the group for the Lp's chart placing the next week—**Pretenders** entered the British album charts in the number-one position! The group held the number one slot in both singles and albums charts. ■

THE PRETENDERS

PETE FARNDON, JAMES HONEYMAN SCOTT, MARTIN CHAMBERS, CHRISSIE HYNDE.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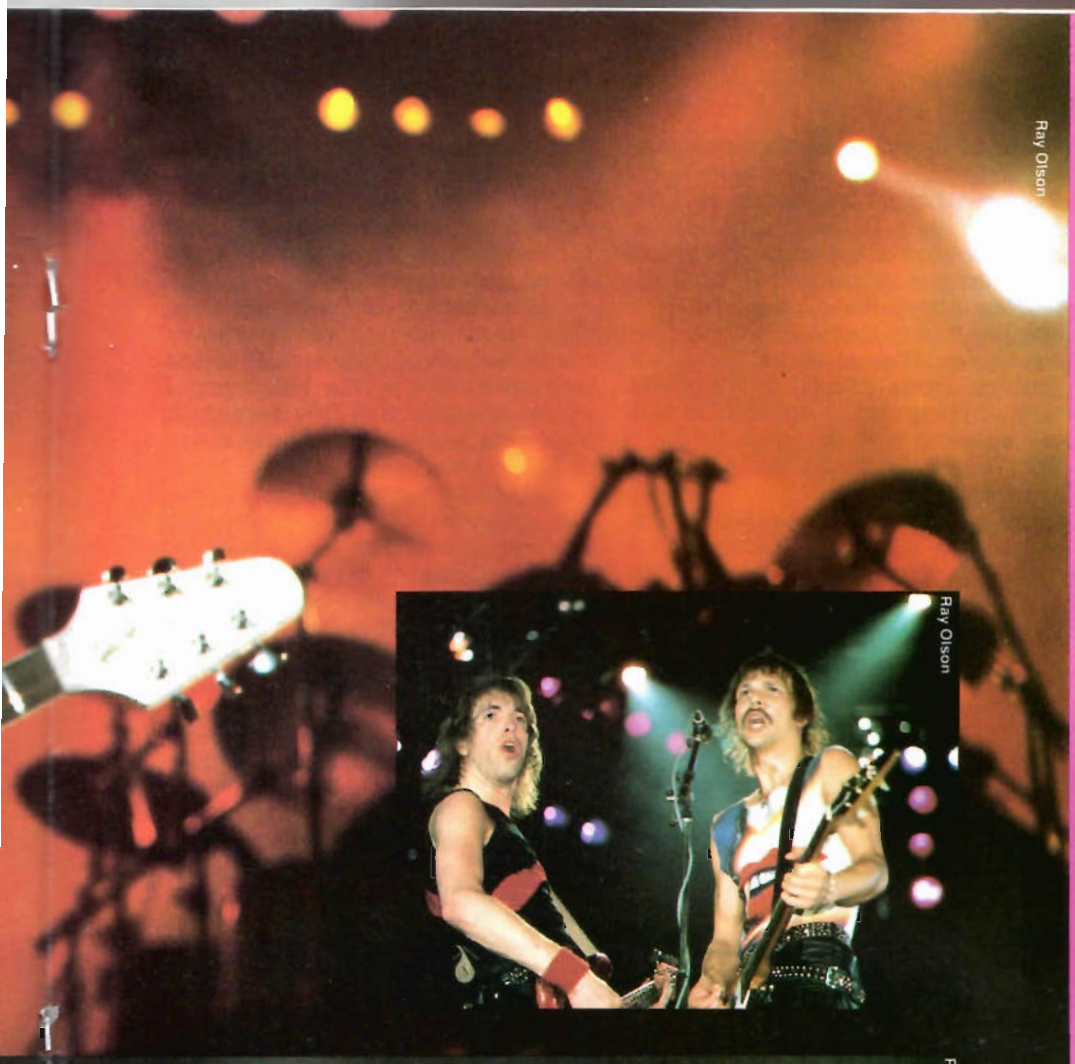

Ray Olson

Ray Olson

Ray Olson

IN THE EYE OF THE STORM

by Steve Gett

Following sell out tours of Britain and Europe, the Scorpions are currently in the midst of a marathon U.S. trek, on which they've been packing out practically every major concert arena across the nation. With their latest album, **Love at First Sting,** certified platinum in less than six weeks, there can be absolutely no doubt that the German rockers now rank among the world's leading heavy metal attractions.

One man who is particularly proud of their recent achievements is guitarist Rudolf Schenker. Very much the driving force behind the group, he actually put the first Scorpions' line-up together way back in 1965. Despite an endless succession of personnel changes, Rudolf has managed to keep the outfit in operation and, at long last, his total dedication over the years seems to be paying off.

The Scorpions' actual recording history dates back to 1971, when their debut **Lonesome Crow** Lp was issued in Germany. At the time, Rudolf's younger brother Michael was playing lead guitar, but he subsequently left to join the British band UFO in 1973.

Having enlisted local axeman Ulrich Roth as a replacement, the Scorpions secured a contract with RCA Records the following year, which resulted in the emergence of albums like **Fly to the Rainbow, Taken by Force** and **In Trance.** However, while the group managed to create interest in Europe and Japan, they were unable to fully establish themselves on the international circuit due to a considerable lack of record company support.

Consequently, after the double live **Tokyo Tapes** package hit the streets in 1978, the Scorpions wisely severed their connections with RCA and signed new deals with EMI in Europe and Polygram in the United States.

Ulrich Roth had quit the band during that interim period in order to pursue a solo career and has since recorded two albums (**Earthquake** and **Firewind**) with his own Electric Sun band. Following his departure from the Scorpions, Michael Schenker rejoined the group. Poor health prevented him from maintaining his position on a full-time basis though, and after a series of auditions Matthias Jabs arrived on the scene.

In 1979, the Scorpions released their highly impressive **Lovedrive** album and also played their first American concerts. With continued touring, they built up a steady following on this side of the Atlantic and enjoyed success with the **Animal Magnetism** and **Blackout** Lps. In fact, the latter actually provided them with a hit single in *No One Like You*.

But it's **Love at First Sting** that has really brought them to the fore. In a recent interview with **GUITAR,** Rudolf Schenker was more than happy to discuss the long-awaited fulfillment of his dream.

GUITAR: Can you remember what originally sparked off your interest in music?

RUDOLF: Yes, it was Elvis Presley. As soon as I saw him, I thought, hey I want to play guitar too! My parents bought me one for my birthday, but I was lazy and pretty soon I ended up putting it away in the wardrobe.

The real kick to play seriously came after I'd seen bands like the Beatles, the Kinks and the Yardbirds. It suddenly occurred to me that here were four or five young guys making music *together,* which really made a big impression on me. When I'd been into people like Elvis and Little Richard, the singer was up-front but it was just a bunch of old guys playing the backing music.

GUITAR: How did you go about learning to play?

RUDOLF: I bought myself one of those 'How To Learn Guitar In Two Weeks' books, learned a few basic chords and then tried to play things like *You Really Got Me*. After a while, I found I wanted someone else to play along with, so I got my brother Michael started on a few Shadows' songs, like *F.B.I.*. He picked them up pretty quickly and was then able to play lead while I played the rhythm.

GUITAR: Did you set about putting an actual band together?

RUDOLF: No, because I was 15 at the time and he was still only nine. Eventually, I got him to join Germany's youngest band, Cry, so that he could play with kids his own age, and I formed Scorpions with various local musicians. During the day I had to go to work, but in the evening we would rehearse and on weekends we'd play at dances in Saarstedt.

GUITAR: When did Michael actually become a member of Scorpions?

RUDOLF: That was in 1969. The band hadn't really broken out of the local area, which I was determined to do. I had a few problems with our other guitarist, so when Michael told me that he wanted to leave Cry, I asked him to come to Scorpions. But I still wasn't totally happy because I also wanted to find a lead singer. Up until that point, I'd been handling all the vocals as well as playing rhythm guitar.

I'd run into Klaus (Meine, the Scorpions' current lead vocalist) at a talent contest a couple of years earlier and had been very impressed by his singing. I thought to myself, this little guy's got a great voice, and decided to keep an eye on him. He was in a band called Mushrooms and we actually spoke to each other on several occasions, but then he had to go off to the army.

GUITAR: Didn't you have to enlist?

RUDOLF: Yes, but I only lasted a couple of months—I didn't fit the system! Anyway, when Klaus came back, he joined a group with our old guitar player and one night we appeared on the same bill at a New Year's Eve concert. After the show, I asked him to join Scorpions and from the

Gene Kirkland /Pix Int'l

SCORPIONS

beginning of 1970 he was in the band. We started writing new songs and then the following year we recorded **Lonesome Crow.**

GUITAR: That was a fairly basic, raw, hard rock album. How do you look back on it nowadays?

RUDOLF: Most bands who have had a career like ours and have done so many albums tend to say, "The first album? Forget it!" But I stick behind **Lonesome Crow** because I think it was a very good record for us at the time. We did the whole thing in six days, including the mixes, and when it was re-released in Britain a couple of years ago, it was in the charts and got good response from the critics. I'm certainly not embarrassed by it and, as far as I'm concerned, it was a good start.

The only problem at the time was that people didn't really take German music seriously. They called it 'Kraut Rock' and the only bands that got attention were Kraftwerk and Tangerine Dream.

GUITAR: Once you actually had an album out, was it easier to get gigs?

RUDOLF: Yes, we got to tour with Edgar Broughton, UFO and Chicken Shack, but the band wasn't really as close as I wanted it to be. It had reached the stage where we had to go professional and give up our jobs, but the drummer and the bass player weren't prepared to do that. So we went through a couple of changes and then my brother got the offer to join UFO.

GUITAR: How did you react when he accepted the invitation?

RUDOLF: Well, on one hand I was obviously a little bit angry. At the same time though, I knew he was a very good musician and I felt that if he'd gotten an opportunity like that, which was a dream for a young German guitar player, then he ought to take it.

When Michael was leaving, we were still under contract to play one more gig, so he asked Ulrich Roth if he would be interested in taking over for him. Roth had his own band (Dawnroad) and didn't want to leave them, but as the day got closer I decided to call him myself and see if he'd do the one show. He agreed, and it actually turned out really well, so he decided to join.

GUITAR: As a lead guitarist, how did his style differ from your brother's playing?

RUDOLF: Ulrich was very Hendrix-oriented, whereas Michael and I were more into Jeff Beck and Led Zeppelin. But he was very good and I found it interesting to play with another style of guitar.

GUITAR: He contributed some fine lead work on the four RCA studio albums you recorded with him, but it always seemed that he was veering away from the general direction of the band. What are your recollections of that period?

RUDOLF: There were some good things on Lps like **In Trance, Virgin Killer** and **Taken by Force,** but you're right, the biggest problem was our difference in styles. Klaus and I were very close together, but from album to album Ulrich grew further away from us. It got to the stage where there were Schenker/Meine songs and Ulrich Roth compositions. He seemed to go his own way and never really lost the Jimi Hendrix influence. When I started playing music, I learned from a lot of other bands, but then tried to establish my own identity. Ulrich always wanted to be Hendrix.

GUITAR: Were you able to work closer as a band unit after Matthias joined?

RUDOLF: Definitely, and I think that was a very important point. With Ulrich, there had always been the two contrasting styles within the group, which made things extremely difficult at times. But with Matthias, we were able to concentrate on working on our own particular sound.

GUITAR: Before he joined the band, Matthias had been playing in a small German band called Lady. Was it an advantage that he was relatively inexperienced?

RUDOLF: Matthias had actually liked the Scorpions for years and when he joined

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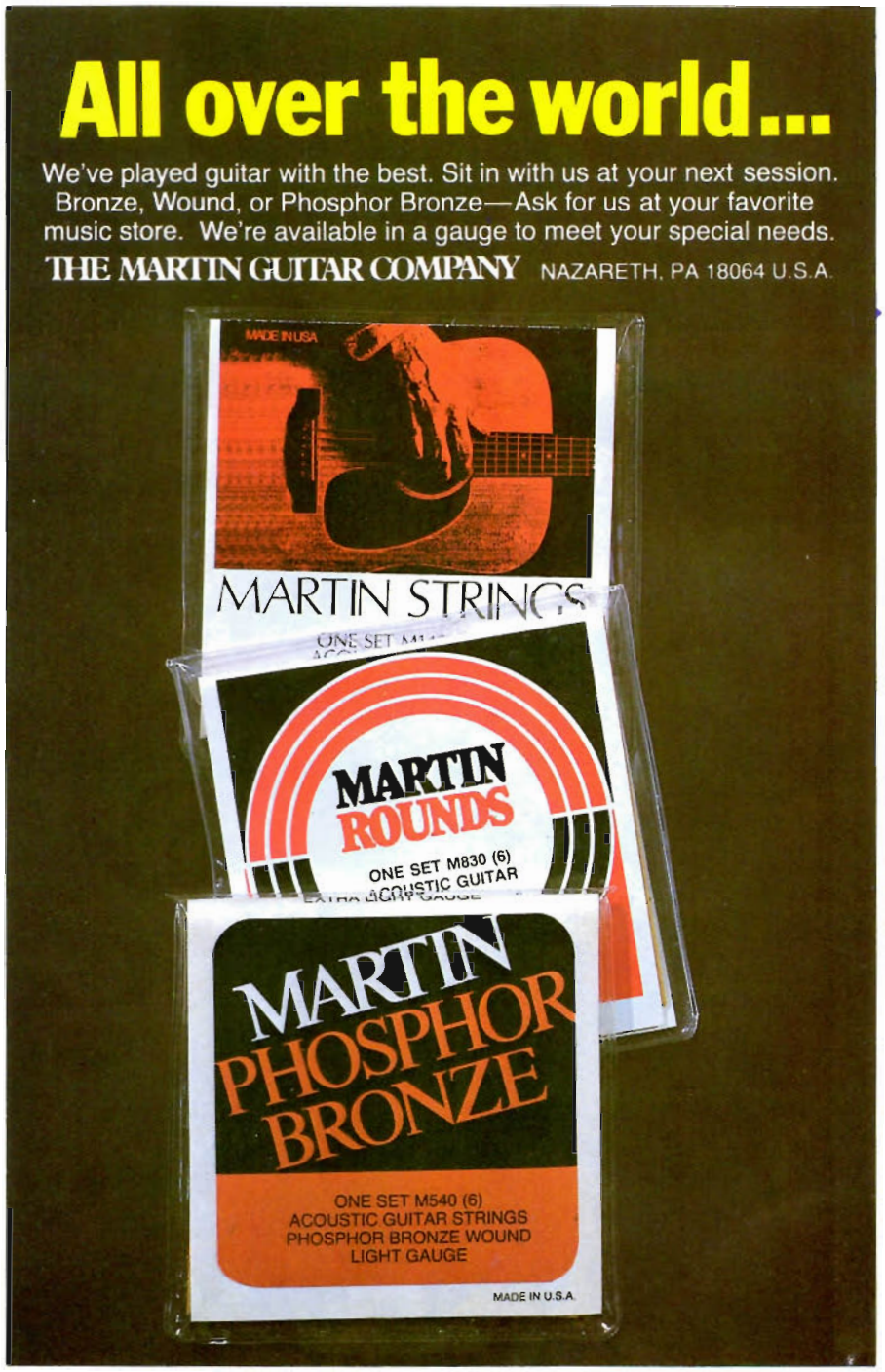
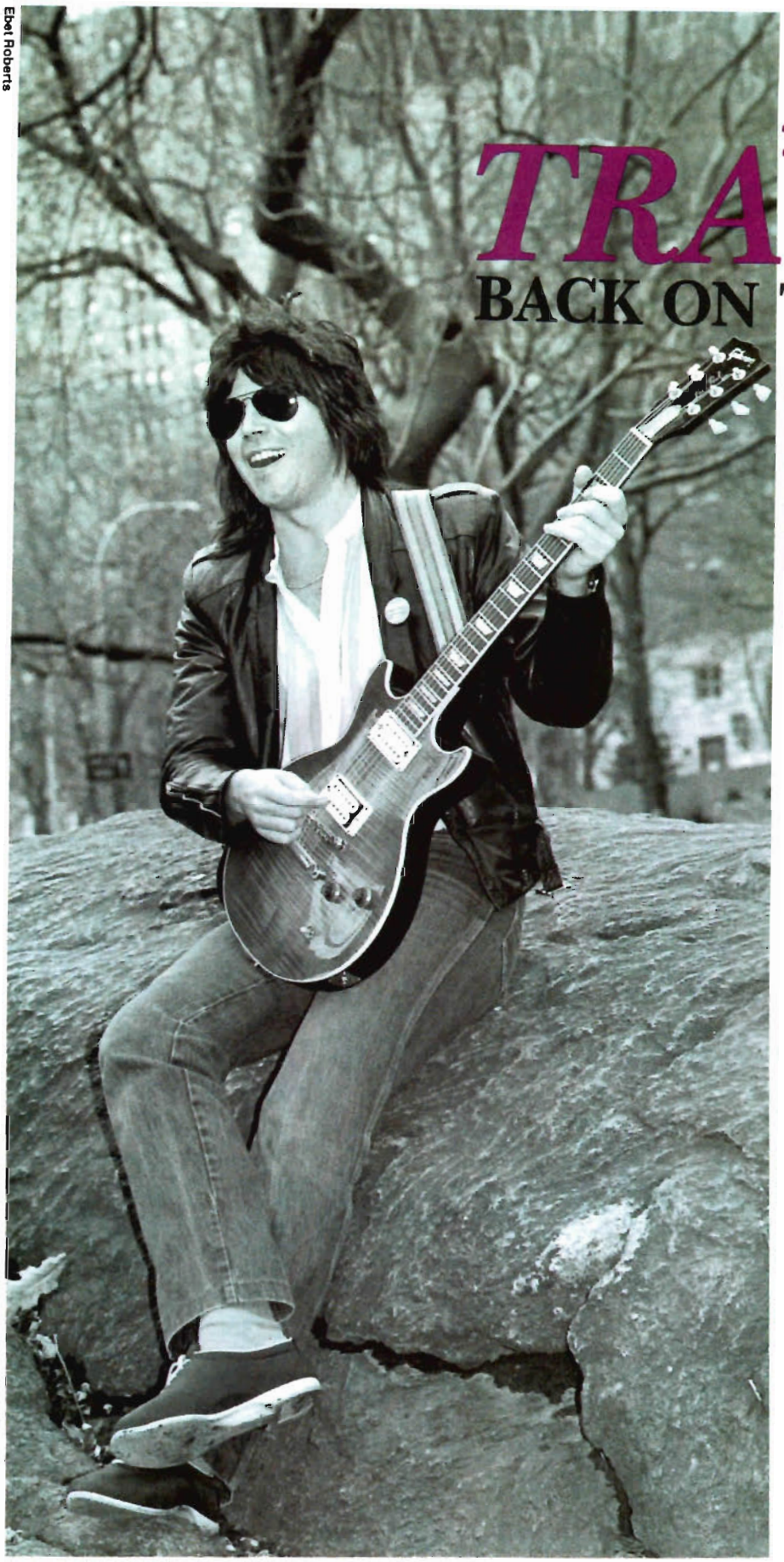


Ebet Roberts

PAT TRAVERS

BACK ON THE STREET

by Bruce Pollock



Bob Leafe

On a spiral staircase in the conference room at Polygram Records, Pat Travers lights a cigarette, announcing it's his last before he quits smoking. "I'll be thirty in a few days," he says, "so why not?" A recording artist for a decade, but never a star, the rocker has more than health on his mind these days, as he nervously awaits the release of his 7th album, **Hot Shot.** "I feel like I'm having to really fight my way back now," he observes. "I have an obstacle, a goal to achieve, and although I've never really had super, superstardom, or all the things that I wanted, now I have another chance to get those things."

Though always well-regarded among both fans and players, Travers' ascent toward guitar heaven somehow culminated with the Ca-

nadian-born England-signed, now Florida-based musician lying mangled in a treetop, miles from nowhere. His last few albums stiffed, his much-touted partnership with Pat Thrall went phffft, his band disbanded, he was several hundred thousand in the red. This was not what he'd imagined all those years ago, lip-synching Beatle songs in front of his mirror in Ottawa.

"My career climbed really nicely right up to **Crash and Burn,**" Travers remarks. "After **Crash** I didn't seem to know what I was doing anymore. I wasn't being turned on either by the guitar or the music or the whole situation. I had problems with my manager and the business and owing people money. It was the same old story of getting out there and touring and selling records and earning a lot of money, but not seeing any. And even after that, at the end of the day finding out I was $300,000 in the hole and there was no more money coming in. All that sort of came down on my head.

"One of the reasons why I screwed things up was because when things are going good you tend to ignore the little details, and when the shit hits the fan then you gotta account for those things, and you're kicking yourself in the ass 'cause you haven't got any money, and you look back at the dumb things you did. The worst is when you don't feel like playing. That's when drugs and booze turn into a big crutch. If you keep trying to get yourself buzzed enough to enjoy playing, it doesn't work anymore. In my case, I played myself through it, and I think the new record reflects that I had some direction about music and that I feel good again about playing. But this period made me realize that there are ups and downs in everyone's life, in everyone's career, and to think that it's just going to continue going up is probably not healthy, because when the bottom falls out, as it does to a lot of people, you get depressed, and go, My life is over and I'm not even thirty."

Luckier than most unemployed foot soldiers in the guitar army, Travers still had his record contract and an advance to put together the album, enabling him to push thoughts of washing dishes or programming computers well out of his mind. "Fortunately, my wife Elizabeth is very intelligent and probably a lot more down-to-earth than I am and she helped me pick out accountants and lawyers. We're a lot more independent than we ever were. My manager now does what a manager should, and that's take care of my career instead of paying my taxes, paying my mortgage, doing all the things that are my responsibility anyway. I think I always resented that; I had the attitude that I'm an artist and I don't have to worry about the mundane things. But that's one of the rotten things about life. Despite all the nice things, the stardom and all that, you still got to pay the mortgage, the garbage has to go out and you gotta buy groceries."

Travers now has a new band, the remains of Riggs, a Warner Brothers act of one album's duration, Jerry Riggs on guitar and his bass player, Barry Dunaway. Travers found himself a drummer, Pat Marchino, after going through a bunch on the new album. "I used three different drummers, three different bass players. I just brought people in as I went along." The new band is responsible for his new attitude. "I feel rejuvenated," says Travers. "I'm the first one at rehearsals, and not just because I'm the one with the keys. I'd rather be in a band. It's a lot more fun if you have a group of guys and it's like us against the world."

The world thus far, apart from several naked gigs with the unmasked Kiss, has not extended much beyond the borders of Florida, smoky rock 'n' roll clubs overlooking the alligator fights, the smell of swamp grass. "You enjoy small places for a little while," Travers allows. "I'm getting tired of it only because you pick up a lot of bad habits: smoking cigarettes on stage, drinking Jack Daniels and Coke, telling a joke to the guys, just generally being a bar band. But it's a lot of fun to stretch out for an hour and a half and do what we want. When we play the larger halls we'll probably be restricted to fifty minutes, so we'll have to compress things and act more professionally."

What hasn't changed is Travers' allegiance to the two-guitar format, despite the Pat Thrall falling-out. "We did make some great music and we had an audience," Travers says, "but Pat is a little erratic and jealous. He wanted to be more in control and have his own band. That's fair. When he initially joined up we pretty much had the understanding that it wasn't going to be a forever type thing. If you're going to have a two-guitar band, I think it's preferable if the two guys have different styles, even to the point of playing two different guitars. Jerry plays a Strat and I play a Les Paul. The two sound really good together and his style is decidedly different from mine. Mine is more blues-based and his is a little more of a fusion-type style. You've got two instruments so you can do a little orchestrating so you don't just play back-to-back chords, although sometimes that's effective. What you have to do is record a lot of stuff, then listen to yourself back. That way you can find out the good things and you won't get too many wild duos."

Unfortunately, you won't find any of their wild duos on **Hot Shot,** as Travers handles all the guitar work here by himself. "As much as I'm excited about this album," he says, "I'm even more excited about the next one." On **Hot Shot** Travers wanted his solos to be extensions of the melody, functional rather than flashy. "If you listen to the solos they more or less take on an improvised version of the vocal melody. That's pretty much the way I've always looked at solos.

"I'm not a real fast player. Basically, I beat up my guitar. The reason I have a reputation is that I can get into playing live. I do what I want—and that doesn't necessarily mean having a whole lot of technique or finesse. I think one of the reasons I probably always will be a musician is the freedom—the fact that you really are free to do just about anything you want, under the right circumstances. Sometimes it gets a little scary, 'cause you find out how crazy you really are. You go, Whoops, I may have crossed over the line. But then you pick out what's good about it and incorporate it."

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to get an infinite amount of things going. And then I have a couple of stereo flangers and some other little things that are real old, an MXR blue-box hooked up to an MXR phaser 100. The two by themselves sound terrible, but hooked together—I've got them on one switch—it's my growl sound. It's great for screaming through the pickup, too. On *Women on the Edge of Love,* I play a solo and at one point it sounds like someone with a whammy bar; it's actually me picking up the guitar and screaming into the pickup—that's a neat little trick." Let no one accuse Travers of being anything less than State-of-the-Art. He has nothing against, for instance, playing lead synth. "The only thing I don't like is that they're too available now. The programs come preset and nobody really has to work at it. In the old days people really had to struggle to get sounds out of those things, and when you did you had your own style. All of a sudden you were an individual. Now it's very difficult to tell, especially with the Simmons drums."

Yet Travers won't deny the benefits such technology bestows upon the user, his own songwriting efforts being a case in point. "I play guitar along with my drum machine," he says. "Then I'll overdub possibly a synthesizer bass or a real bass myself. Then I have a nice little bed to work with. If I have a vocal idea I'll put that down right away, and then put a second guitar over that. Once I get something a little more solid I'll try some other embellishments, maybe a little keyboard. When I get that done I'll play it for the other guys, so they can contribute their ideas. I'm fortunate enough to have my own rehearsal studio a mile and a half from my house, so I can go there day or night. I find if I don't go to the studio every day I feel guilty. Usually I have four or five things going at once and I'll work on one song until I run into a wall, then I'll move to a different one.

"Doing an album is so concentrated. You're just locked in for five-six months. Time expands, especially when you're recording. What takes a couple of seconds—60 inches of tape—seems to go on for minutes. It's incredible. And then when you get your perspective back, after six

Greg Bowler

Randy Bachman

PAT TRAVERS

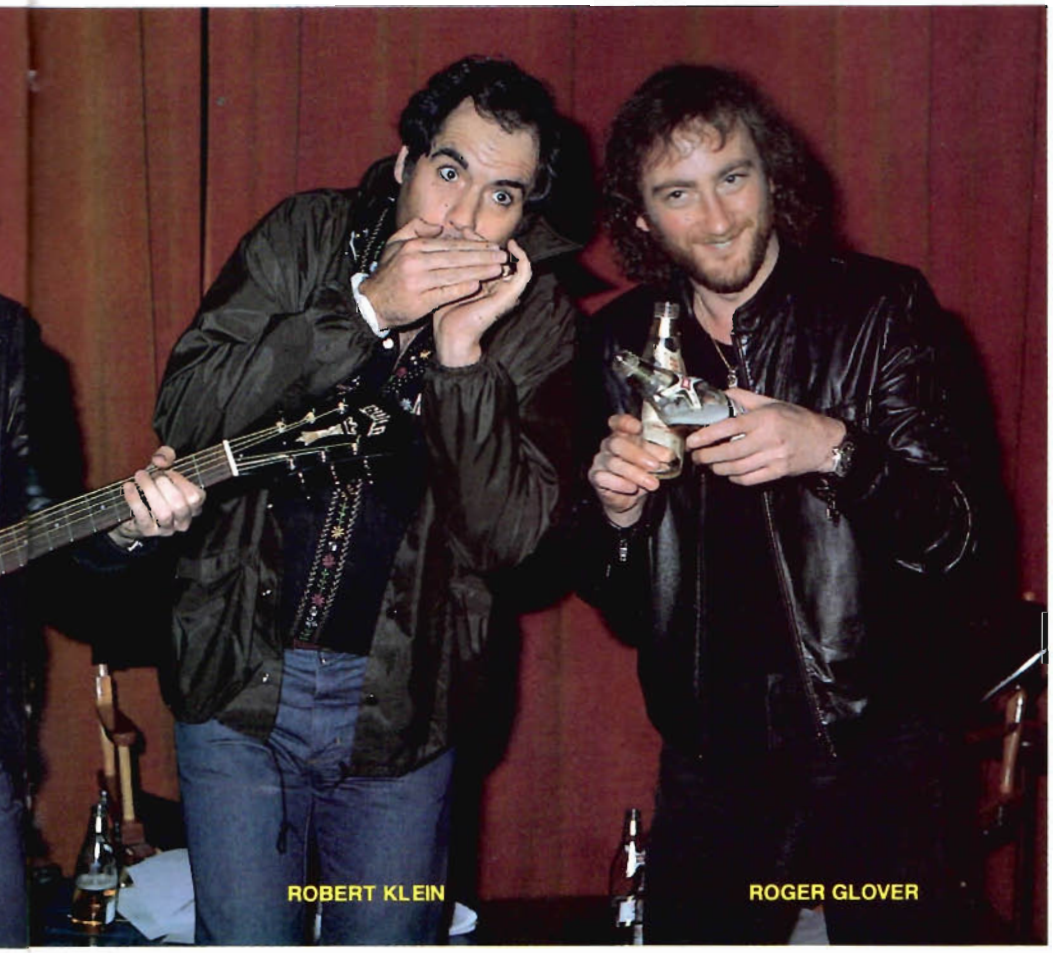
months or a year, you suddenly realize that one part just goes zoom, and it's gone and probably nobody even heard it anyway. The other thing is that no matter how confident you feel about your stuff, there have been cases of great music and great albums that the public just doesn't like. But a good sign with this record is that I can still enjoy it even after working on it solidly for five months."

Pent up for so long, it's not surprising that Travers is gnawing at the bit, eager to get his band on the road for real. "I just wish you could see us," he says, and he's one rocker who really means it. "No matter how much you practice, when you get out and play live it's a different level of physical energy. You end up with little cuts, skin flying all over the place."

Whether he ultimately recaptures his position atop the Mount Olympus of metal mongers, the rocker's nirvana, or instead slinks twanging into the void, Pat Travers is confident of his own style, in a world of flash and trash. "Even in my bar band days, when I did cover tunes, I would always try to learn the essence of what made a song tick," he recounts. "Then I'd just go and do my own thing. Just do whatever I wanted, to the point where I couldn't sit down and play you a Hendrix song or solo note-for-note the way a lot of guys can. 'Cause I never picked them up."

Is that sacreligious, blasphemous, ungodlike? Maybe so. But it's Pat Travers, pure and simple.

"I always tell people who want to learn how to play guitar that it's very important to learn some basic rhythm, and all that other stuff . . . but you should also spend some time doing what your conception of playing the guitar would be, even to the point of standing in front of a mirror and just flailing away at it. I figure, if we could set up a Stratocaster and a nice little fuzzy amp in here, with some echo and a wah-wah pedal and a whammy bar, you could pull anyone into this office and get them in the right mood and they could probably make something that would sound reasonable." ■



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Bass in the 80s

by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the performing and recording bass player for Hall & Oates. His book, ROCK RIFFS FOR BASS, *is available from the Amsco Music Publishing Company.*

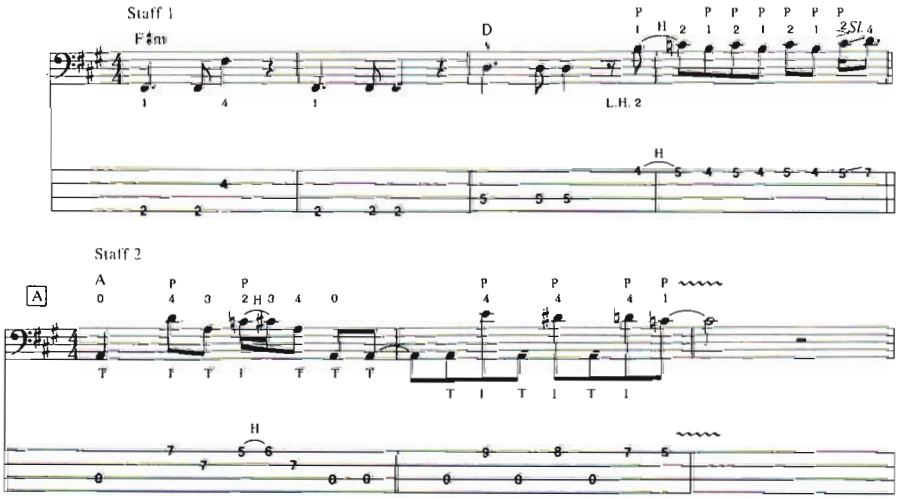
This month I'd like to sidestep a bit to show you how a little chord theory mixed with some "Finger Poppin'" licks can help you create a bass part hook. Witness this combination on Paul Young's American debut single, *Come Back and Stay,* as played by Pino Palladino, on a fretless bass no less.

To fret or not to fret? Obviously there were no frets on the upright bass centuries before the fretted electrics we all play today. Altito Gibson made some bizarre looking things at the turn of the century for the string orchestras, then the current pop music craze. Needless to say there's a wealth of creative possibilities at your fingertips without the cumbersome fret noise. You've got slides and harmonics aplenty, but you do lose the top end of metal (strings) to metal (fretwire). And you aspiring Stings and Jacos had better woodshed fingerings and scales before picking the fretless up or else it's sour city!

Anyway, I think this bass chart lends itself to a fretted axe, so let's run it down. The big hook of the tune is the "popping" riff in bar four with the 6th and flat 7th notes of the D chord. It's reminiscent of Herbie Hancock's *Watermelon Man* from

COME BACK AND STAY

Words and Music by
Jack Lee



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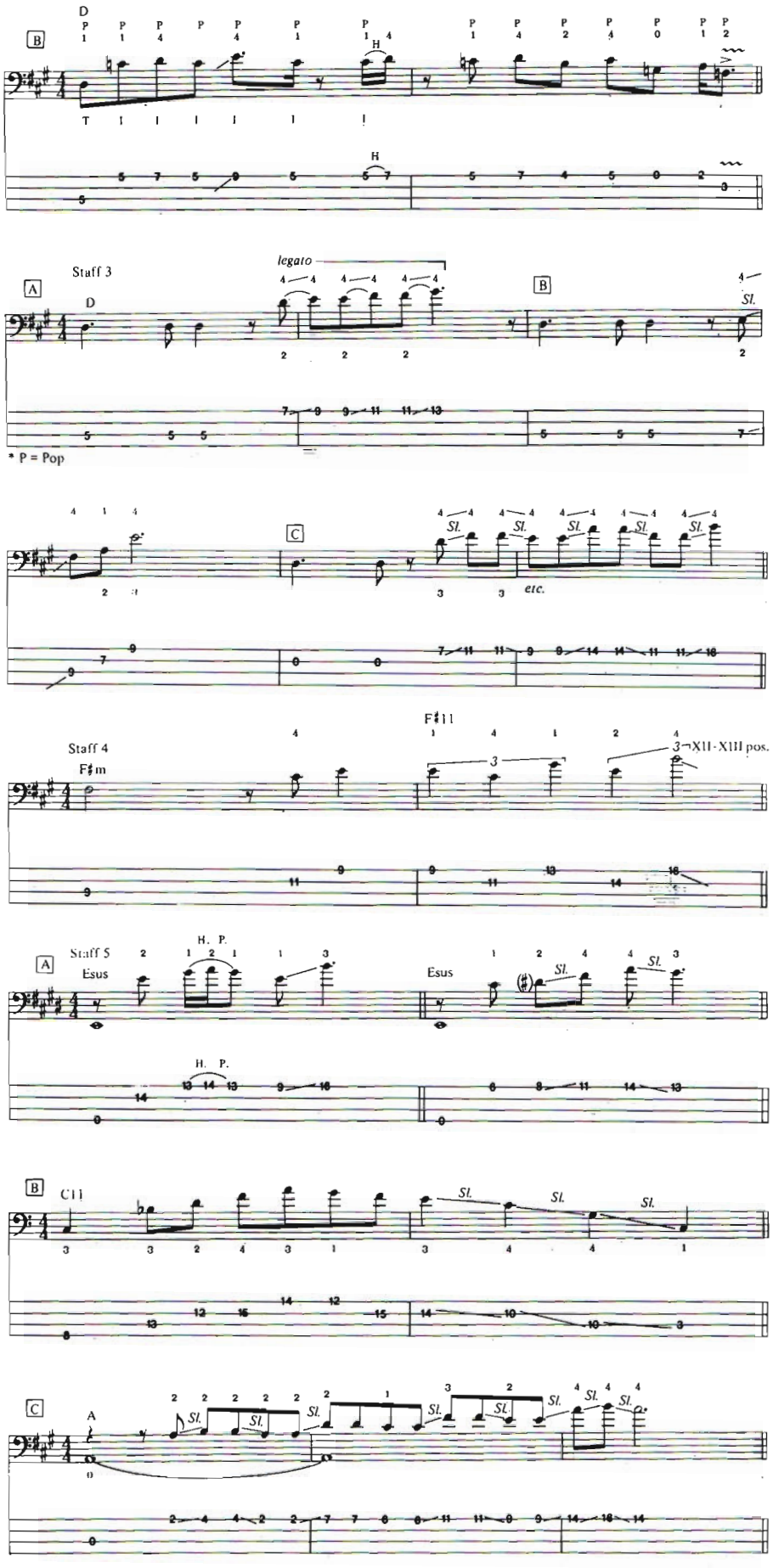


the early 70s. This particular riff is so hooky that they doubled it with a background vocal!

Place your right hand index finger (I prefer my second) under the G string pretty close to the neck. Pull up and let the string snap back against the fretboard. Instant pop! Start slow and proceed to "pop" the six eighth notes in bar four. See staff 1.

Now try these exercises. Put the pick down and strike the open A string and the A note on the D string with the side of your right hand thumb. Tap it around the 15th fret and pop where indicated. See staff 2-A.

Don't limit yourself to the 6th and 7th notes, experiment with all the notes in the scale and smear that bluesy F♮ at the end of bar two. See staff 2-B.

T-Bone's law No. 44: the more you play a fretless bass, the more you slide. But where are you going? Once again, Pino stays within the major scale.

These three fills from the record are melodically beautiful yet rhythmically tame. Take your time with the ledger lines. See staff 3.

By studying triads and various chord colorings, you'll add to your vocabulary of riffs and fills. Learn to think inside the chord as well as around the root. For instance, in the open verse mid-tune, the bass steps out with a killer compound triplet, which hints of years of musical training. But it's just the notes isolated from an F♯11 chord (E/F♯) which are F♯, C♯, E, G♯ and B. See staff 4.

Be aware of chord structures, whether they are majors, minors, diminished, 9ths, 13ths, etc. Here's a riff around an Esus chord. See Staff 5-A. Now try it without an open string on a C11 (B♭/C), ending with a slide through a C triad. See staff 5-B. Or use an adjacent note to the notes in this A triad (A-B, C♯-D, E-F♯). See staff 5-C.

Pop songwriting is getting more formularized all the time, so it's to your advantage to be able to "color" a song's mood. Knowledge of some elements outside basic rock is your first step toward creating memorable bass lines in the 80s. Keep rockin' and I'll see you on MTV. ■

Performance Notes

A Whiter Shade of Pale
HSAS Version

Neal Schon can be described as a true eclectic. In his style, one can detect elements of all the great traditions in rock guitar. He runs the gamut from the sensual bluesiness of the sixties (ala Eric Clapton and Jimi Hendrix) to the fusion stylings of the seventies (influenced partly by outings with keyboardist Jan Hammer) to some very contemporary synthesizer guitarwork with Journey and now Hagar-Schon-Aaronson-Shrieve (HSAS).

The neo-classical chord progression of *A Whiter Shade of Pale* gives Neal an opportunity to further develop his eclecticism. The opening verse is a guitar-vocal duet, with Schon providing some sensitive accompaniment figures for Hagar's soulful rendering of the tune. The feeling here is subdued: Schon's approach is to arpeggiate the chord structures (notice the subtle reharmonizations of the original progression, particularly the substitution of Csus2—a modern chord voicing) and add fills tastefully. Some of the fills are clearly Hendrix-inspired (ala *Little Wing* and *The Wind Cries Mary*) and care must be taken to bring out the nuances of ornamentation (mordents: are used judiciously). The section can be played with or without a pick (fingerstyle) and a flowing, sustained mood prevails.

The electric guitar solo sections are marked by an extremely fat and rich guitar tone with incredible sustain (a guitar synthesizer could be applied). The first of these solos C is an elegant statement of the main theme with Schon's patented smooth-as-silk phrasing (well-known to Journey fans). Again, attention must be given to the execution of melodic ornaments; every slide, trill, mordent and bent and vibrated tone is essential to the grasp of his style. The solo splits at the eighth measure and an overdubbed guitar (at D) counterline sets up a background figure (descending scale) for the second verse.

The second solo E is in two eight-bar sections: the first is a recap of the theme, which prepares the way for a flashy improvisation in which Schon demonstrates his mastery of the fretboard. The extended scalar phrases demand a careful approach to position shifts; each position should be viewed as a point in a network of interconnected scale areas and should be thoroughly understood before attempting to play passages in their entirety. Points of interest include: the blending of traditional pentatonic and blues scales with major scale fragments, the alternating of gutsy blues phrasing with rapid "fusion"-derived passagework (a sort of Eric Clapton meets Al DiMeola, if you will), variety of rhythmic attack: quick, articulated picking contrasted with slower legato episodes emphasizing the importance of principal melody notes ("singing the melody" on guitar) and an overall balance and compositional feel which is classically Schon.

Wolf Marshall

Rock You Like a Hurricane

A real "wildman" on the guitar, Matthias Jabs makes use of virtually every technique known in rock: flashy scalar flurries, bends and intense vibrato, harmonics—artificial and natural, inspired "wang-bar" sounds, pick tricks and two-fisted double-hand patterns. Moreover, his dual guitar phrasing (with Rudolf Schenker on second lead guitar) is precise and never less than tasty. His tone is sharp, distorted and very thick.

In the tune, *Rock You Like a Hurricane,* we have an opportunity to experience the many facets of the Jabs style.

The opening guitar phrase builds from a punctuated "Morse code" pattern (here alternate harmonic upper partials with the fretted pitch, accomplished by lightly lifting the fret-hand while attacking the note-distortion, helps to accentuate this effect) and culminates in a singing harmony lead section. Notice how the interplay of pentatonic blues scales and the natural minor (aeolian) mode creates a variety of interval combinations (4ths, tritones, and 3rds). The solo lead "codetta" to the intro is of interest. Changes of mood from screaming, vibrating bends to crisply picked scalar motives and a soaring blues scale cadenza make this passage a particular gem. Observe the pull-offs for the final phrase in this section—they will facilitate the performance of this rather quick descending blues scale.

use of a number of guitar techniques: 1) the string is hammered on and pulled off rapidly (in a trill manner) while the right hand scrapes the pick up the string between phrases, resulting in a smooth sliding sound (due to the nature of the pick against unwound string). Afterwards, both hand and pick (on bass strings) slide down strings simultaneously—a "wall of scrape." 2) A slightly muted pentatonic scale with each tone repeated (sequencer-style) leads to a set of artificial harmonics. Use the edge of your thumb or fingernail on right hand plus the pick to coax out the overtones. A bit of distortion and treble boosting will help immensely. 3) Bent double stops (a kind of nod to Chuck Berry) are performed by using one finger of the left hand to bend both strings (½ step) while barring. 4) This chromatic fragment makes use of fretted notes leading to bending notes (in a chromatic series); the first three (G, G#, A) are fretted while (A, A#, and B) the other three are bends (gradually practice bending for the sound of *discrete* pitches) plus the final having an artificial (as in #2) harmonic as well. 5) Pentatonic sequences are one of the most familiar and standard in rock—this passage

would make an excellent study in shifting through the scale positions while retaining a similar fingering. Notice use of two standard pentatonic scales joined: EGABD and E F# G B C#. This allows for more tonal expansion than the normal pentatonic would provide, also more connecting positions. 6) Here is another permutation of the pentatonic scale: the normal EGABD arrangement is altered by the addition of chromatic tones A# and D# (leading tones for 5th and root of scale). 7) An interesting interval grouping. The use of unusual interval stacks in rock has always helped to create variety within a solo when applied by a skilled improvisor ala Randy Rhoads, Van Halen, Cavazo, et al. This grouping is based on building tones from the pentatonic scale with wider displacement than usual (octave and fifth are emphasized while additional tones of A and E are juxtaposed). The second part is contrasted in the form of a straight aeolian (natural minor) mode. 8) A recap feeling is created by Jabs when he reiterates the scalar motives and bends from the opening section A with a final twist. 9) The rhythmical displacing of a blues scale riff: take care to maintain the subtle reworkings of the order of notes—the third group is slightly different from the first two. 10) The final double-stop is slowly bent up as described (in #3) before.

All material used in the final chorus is derived basically from the solo C.

Wolf Marshall

I Can See for Miles

I Can See for Miles is a tune in which the guitar parts work closely, and often in unison, with the strong, heavy bass lines. To give the song more uniformity, it is possible to play along with the bass's repeating eighth-note pattern in the verse. (This can be accomplished by using the open sixth string in between chords). When played with a full band, this is not necessary, although it will give a more driving feel to the piece.

There are two clearly distinguishable guitar parts here (with a third acoustic guitar fading in and out throughout) which both need to be played in order for the song to have its full effect. For example, in the ninth bar, guitar 1 plays an open E power-chord, while guitar 2 plays a G triad on the twelfth fret, creating a sharp 9 (#9) color. Contrasting rhythms between the two guitar parts also add to the interesting texture.

While certain chords are not actually played, they are understood (they are sometimes created by the vocal harmonies). These chords are written in parentheses. Depending on how the song is performed (solo vs. with a band), the performer's discretion is advised here.

Although the lead section is not very complex melodically or rhythmically, it is important to have fairly smooth up/down picking to play these sixteenth note passages successfully.

Michael Gelfer

Blackbird

Blackbird is a beautiful classic that you'll find especially satisfying if you're new to fingerstyle playing. The song always feels as if it's going to break out into a full strum, which it finally does in the false ending. *Blackbird* uses a modification of the ever popular alternating bass pick technique. For a simple, straightforward example to learn from, listen to *Landslide*, by Fleetwood Mac. If your fingerstyle is shaky, use only your thumb and index finger. Try getting your middle and ring fingers into the act though. 'p' stands for thumb, 'i' for index finger. If you think of the thumb as a down strum and the index finger as a up strum you'll have the proper feel.

Mark Gordon

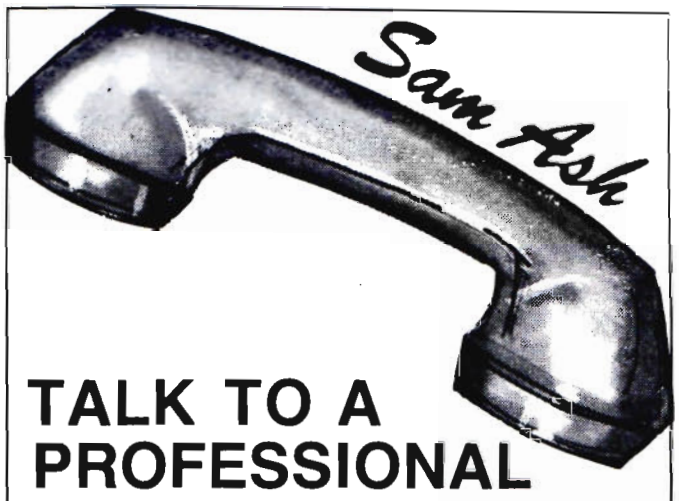
Back on the Chain Gang

One of the first things you'll notice when listening to *Back on the Chain Gang* is that, after the entrance of the lead guitar, the song has a very busy and full feel. The rhythm guitar strum shown here is the only strum which stresses the main accents; there is always something else filling in.

Guitar lick A appears twice. When it appears in the intro, it is played on slide. If you're using a slide, change the bends on C# to slow slides to D. (Ideally, you should also retune your high E to a D.)

Lick C E & H uses a classical guitar technique for obtaining artificial harmonics (see Tab explanation). Accuracy and timing are essential for these, so don't be discouraged if they don't come easily.

Mark Gordon



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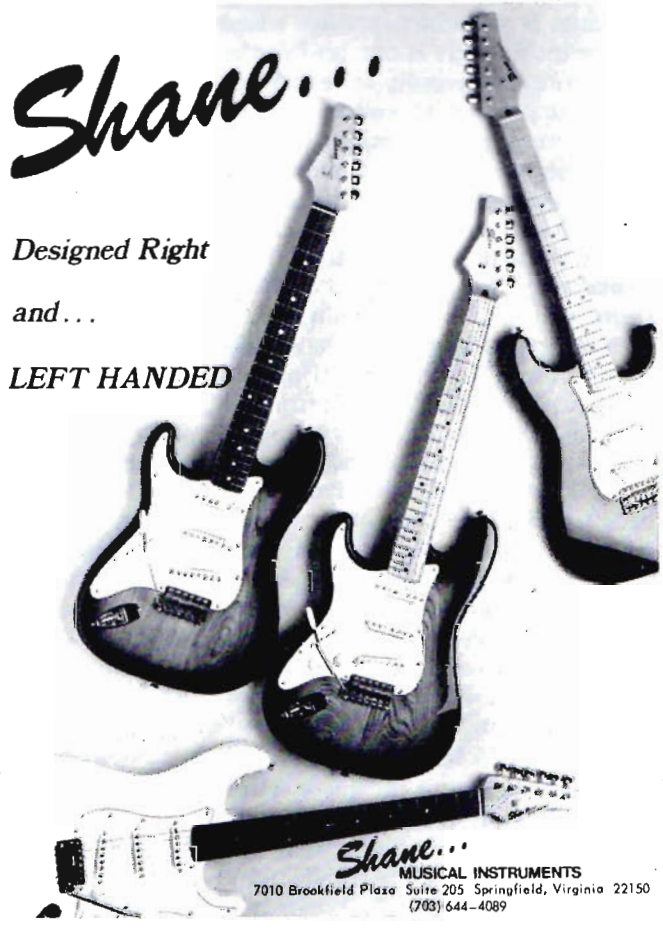


Interview by Peter Gordon

on the radio: TITO AND RANDY JACKSON

On the eve of the Jacksons' momentous tour, their first since Michael's gargantuan **Thriller**—and supposedly his last one with his brothers—Tito and Randy spoke with **GUITAR** about the upcoming humonguous event, for which they were blithely preparing, ensconsed in Los Angeles, cool as a breeze.

RANDY: You have to have fun on tour or else you can go crazy. I mean, you hear about bands tearing up their hotel rooms. When you're on tour you're confined to this little room for three months. Your only freedom is your own privacy when you're inside your room, and sometimes you don't even have privacy there. It can get to you. I can see how a weak person might turn to drugs because of the pressure. We play basketball to escape from tour fever. I like to jog and collect antiques. I'm aware of everything that's happening, but I don't take it that seriously. I think of it as fun. When I go on stage I'm going to have fun. Even though there's 20,000 people out there, I'm going to have fun and enjoy it. My attitude is it's going to be easy; that's the attitude we all take. We don't get intimidated by it because we started so young. When we were kids we actually weren't aware that there were 20,000 watching, and we just sort of did it 'cause we knew we were supposed to. So now we've grown up and it doesn't affect us at all. Plus, I read the Bible and that helps.

AUDITIONING FOR THE JACKSONS

RANDY: I select all the guys. I try to make people feel as comfortable as possible. Personality is real important, because we're really easy guys to get along with. We're not prejudiced; we don't have any hang-ups, so for someone not to get along with us, it would have to be a pretty mean person. We joke around; we'll talk a little bit about music, try to get a conversation going. We ask the guys what their set-ups are at home, or what instruments are they comfortable working with? A guitar player I tell to come down and start jamming. All of us, maybe three keyboard players and three guitarists, just get in there and jam away. The first thing I look for is timing. Regardless of how well a person plays or the technique or the quality of their playing, the timing has to be there. I see how well the guys pick up on chord changes and certain licks. Maybe we'll play a Jacksons' song. Maybe one guy will start playing something and we go on from there. I just want to see their natural abilities and how well they know their instrument. That's how I judge.

I don't say one word about having the job or not having the job. I just sort of listen. By getting in there and jamming it makes it much more comfortable than just getting in there and putting a piece of music in front of their face and saying, okay, play this. A guy could be a wonderful player, but at that point a lot of people freeze up and they can't cut it. So we just get real comfortable; we have food, juice, and it lasts three hours.

Some people, believe it or not, are really jealous of us, because we're young guys. But we started out when we were babies. The young guys may take that the wrong way.

MICHAEL

TITO: The success of Michael, we feel, is the success of us all. We all groomed each other. We're a family. A lot of people don't understand that we're a family first and musicians second. We're very happy about Michael's success. Better Michael than a lot of other stars; I'd rather it happened to my brother. Now people are waiting to hear what's going to happen next. They're waiting to see what's going to happen. As you know it's been about three years since the last Jacksons album. So we've been at a standstill while Michael did his thing. Now it's the group's turn to do their thing. When I say group I'm speaking of Marlin, Michael, Jackie, Randy, Tito and Jermaine. Michael is as much a part of the group as I am. We've been doing it together since we were little tots. It goes past *I Want You Back;* it goes five years before that. We know each other. We know each other's hearts. Michael set a great mark for himself, which enhanced the group, enhanced the whole family; it even enhanced the music business. So now we have a job to do. The thing is to prove that the talent within the Jacksons is just as great. We've sold platinum and gold records continuously. When you have an outstanding member in the group who sells 25 million records, that sort of puts the guys who only do two million a little under. But two million is damn good. We know we're doing good. We know where we want to go. We're in full control. Our strategy is, you haven't done good until you've outdone yourself. So we want to set a mark for the group. We're working hard on it. Records are made to be broken. I'm sure it won't happen soon, but someday the **Thriller** record can be broken. The **Saturday Night Fever** record was broken. We'd like to break **Thriller**'s record. We're all working on it. Even Michael. ■

Loverboy's Paul Dean

makes no bones about the fact that he composes with the stage in mind. So we parked him in the Listening Room to partake of tunes by some of the great live performers of the past, present and in the midst of reuniting.

IN THE LISTENING ROOM

Musical Selections by John Stix

1. *Sunshine of Your Love* from **Disraeli Gears,** by Cream/RSO3010

PAUL: *Sunshine of Your Love* and Clapton of course. That was the classic sound which I tried to get for a long time. I finally gave up and said the hell with it, I'll try to get my own sound. I was really inspired by that song. I probably played it over 100 times live, in one of my copy bands in Vancouver. What grabbed me was hearing Clapton quote the song *Blue Moon* in the first four bars of his solo. I thought you couldn't do that. But of course you can. What a great idea. But it was the sound of his guitar that really got me. It was so thick and smooth. That's what I try to get, but with bite as well. I've taken it a little bit further, because he is a lot more mellow than I am, especially now. This one is definitely a classic. It's something you go back to that stands in its own little niche. It's the sound of the front pickup with all the treble rolled off an SG guitar and a Marshall stack.

2. *Wring That Neck* from **Deep Purple in Concert,** by Deep Purple/Portrait R238058

PAUL: Sounds like Alvin Lee at Woodstock. It's not Alvin Lee because I hear two guitars and a B-3, so maybe it's the Allman Brothers. It sure isn't Billy Gibbons. This guy is doing a lot of licks, saying am I ever fast, am I ever great. Billy Gibbons says, I don't give a shit; I'm playing soulful and cool. Who is this? I would never put this on at my home, or even buy the album.

GUITAR: It's Deep Purple from over ten years ago.

PAUL: It sounded like two guitarists. Was there an echo? I saw Blackmore on a TV show about a festival and I was impressed. I like his sound. When he plays blues he turns down. Actually the band turns down and he turns up and plays real quietly. He has a very fluid sound. This was not soulful or fluid. The only definite was that it was a Stratocaster. I never enrolled in that school of playing. Mike Reno (vocalist in Loverboy) was into that.

3. *Little Red Corvette* from **1999,** by Prince/Warner Brothers 23720

PAUL: I liked that a lot because of the melody. The vocals sounded like he meant it. There's a feeling there for old fashioned soul and passion. The attitude of the singer with the guitar licks around it was like Donna Summer. I'd listen to this song at home.

GUITAR: It was Prince.

PAUL: I should have known. This is a great album. I like his lyrics; they're funny. I have that sleaze in me that I like to let out occasionally. I like his grooves a lot. I had those old days of playing R'n'B, so I'm still into funk a lot. He does it really well.

4. *Penny* from **Dawn Patrol,** by Night Ranger/Camel/MCA 5460

PAUL: There's a good rhythm sound on this one. It's very smooth and bright without being scratchy. It had a good solo, too. The guy has some serious chops and good ideas. He's been practicing, for sure. He has the two hand technique on the fretboard and he's clean and accurate. It's too bad Eddie Van Halen did it first. Overall, it's just licks. It doesn't move me, but it interests me. Who are they talking about? It's getting really personal when you name a song *Penny*. If I were standing in the audience and they were singing, 'Penny don't lose that number,' I would say what about me? That's what we try to do, something that everybody will relate to. Even if it's *Hot Girls in Love,* it's not Judy's in love. Any girl can pick up on it. It's hard for me to get excited about guitar players, because I've been playing guitar for so long. I don't know what it would take to get me off. I'm more excited about a melody or a tricky chord change or a twist in the lyrics.

5. *When It Rains at the Drive-In* from **Grooves in Orbit,** by NRBQ/Bearsville 23817-1

PAUL: Sounds like an ad for Dairy Queen. I hear a couple of guitar things that I've used before, fooling around at rehearsal. I'll turn the reverb up and play chinka chinka rhythm parts. Why did you play this for me? It sounds like the kind of tune I've written many times when I go through a dry spell. It's nothing. I wouldn't buy that album. It hurts to put people down, but this doesn't hold my interest. ■

Send your Guitar Questions To

GUITAR QUESTIONS

BY BARRY LIPMAN

PO Box 1490, Port Chester, New York 10573

Barry Lipman builds and repairs guitars at his shop in Scarsdale, N. Y. He has worked on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

Question: One of the most frequently asked questions is, *"How can I set the intonation myself?"*

Answer: Setting the intonation is essentially the same for all guitars and basses. You adjust the string length until the note at the twelfth fret equals the harmonic at the twelfth fret. A little experimentation will reveal how much adjusting affects a given pitch change.

Before you begin, see that your guitar is strung up to pitch (A = 440) with fairly new strings (unless you prefer old strings, as some bassists do). Be sure to hold your guitar in playing position each time you check a string. Because all necks flex under tension, it is useless to check the intonation with your guitar lying down.

The exact method of adjustment varies from bridge to bridge, but you can almost always find a screw that either directly moves the bridge saddle, or that allows the saddle to be moved. On many bridges it helps to loosen the string before adjusting the string length, as otherwise you may damage the adjustment screw or over-tighten the string.

A string is correctly tuned when there is no difference in pitch between the harmonic and the note at the twelfth fret. I recommend the use of an electronic tuning meter, but you can use your ear.

Question: *"How do humbucking pickups work?"—Cheryl Dillon*

Answer: Humbuckers cancel hum because their two coils are wired out-of-phase. The types of electromagnetic fields that can cause hum, like those from stage-lighting or from getting too close to your amplifier, strike both coils simultaneously. Because the coils are out-of-phase with each other, the resulting equal-but-opposite currents cancel each other.

A string's vibration generates a current (is picked up) because it affects each of the two coils differently. By way of explanation, try picking over the neck-side and then over the bridge-side of one of your pickups. You will hear an increase in highs as you pick closer to the bridge. In essence, what you hear from a properly balanced humbucker is the difference between what each of the two coils hear.

When winding a coil, one end of the wire becomes the start and the other, logically enough, becomes the finish. These are roughly analogous to positive and negative, bearing in mind that as the pickup's magnetic field is reversed, so is the coil's polarity.

There are basically two ways to wire a double-coil pickup for humbucking operation: series and parallel. In parallel, the two coils are wired together such that both "positives" are connected to both "negatives." One of the two connection points is arbitrarily called the ground and the remaining connection is called the signal.

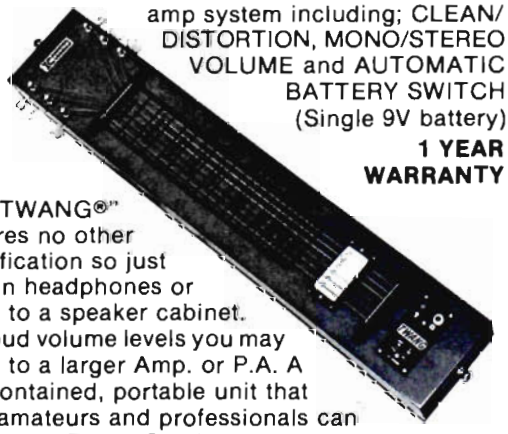
In series, the two pickups are connected only once, either positive-to-positive or negative-to-negative. The remaining wires, one positive and one negative, become the ground and the signal. In series, the electrical current flows through one coil before flowing through the other, while in parallel, the current flows simultaneously through both.

To put it into terms a non-technically-minded player can relate to, series out-of-phase is the standard humbucker configuration. Parallel out-of-phase is the thinner of the two sounds of a DiMarzio Dual Sound Pickup. Both wirings are fully humbucking.

As an interesting tangential note, the classic "out-of-phase" Strat sound found at the "in-between" selector switch settings is not out-of-phase at all. The two pickups are actually wired together in phase with each other, otherwise they would be at least partially humbucking. ■

If you want to play guitar but don't have the time or the patience to learn the fingering, then fret no more and slide your way over to the all new **"TWANG®" by I.C. SOUND.** The "TWANG®" is a unique, easy to play 6 stringed mini slide guitar that does not require any fingering. Incorporated into the "TWANG®" is an on-board mini amp system including; CLEAN/ DISTORTION, MONO/STEREO VOLUME and AUTOMATIC BATTERY SWITCH (Single 9V battery)

1 YEAR WARRANTY



The "TWANG®" requires no other amplification so just plug in headphones or patch to a speaker cabinet. For loud volume levels you may patch to a larger Amp. or P.A. A self-contained, portable unit that both amateurs and professionals can enjoy, the "TWANG®" is easy to play, flexible and comes complete with a chrome plated slide.

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P.O. Box 9
Rouses Point, N.Y. 12979-0009
(Allow 4-8 weeks for delivery)

IC SOUND

Dealer inquiries invited

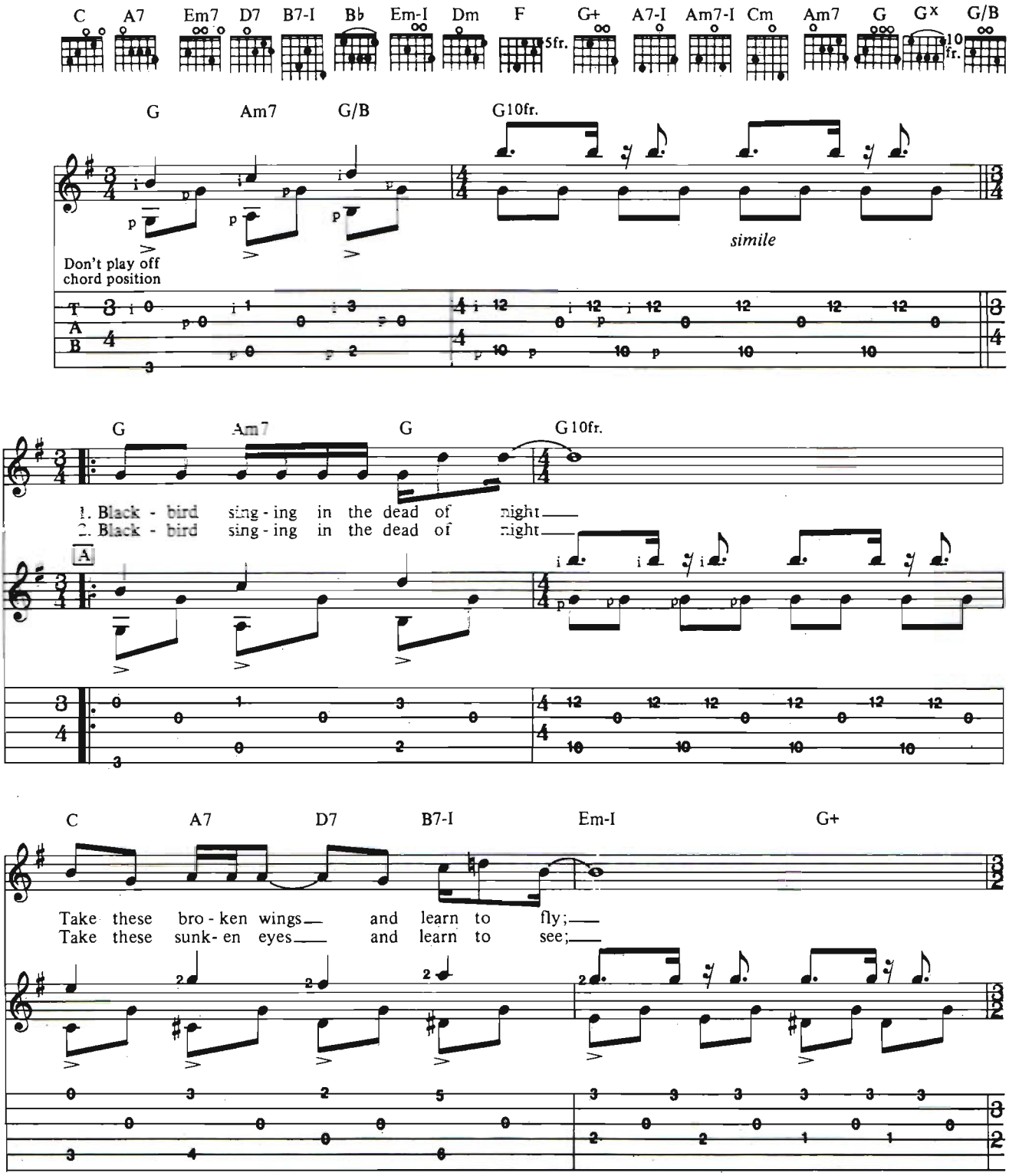
Tablature Explanation see pg.88

BLACKBIRD

As recorded by the Beatles

(From the album THE BEATLES (THE WHITE ALBUM)/MOBILE 072)

Words and Music by John Lennon and Paul McCartney



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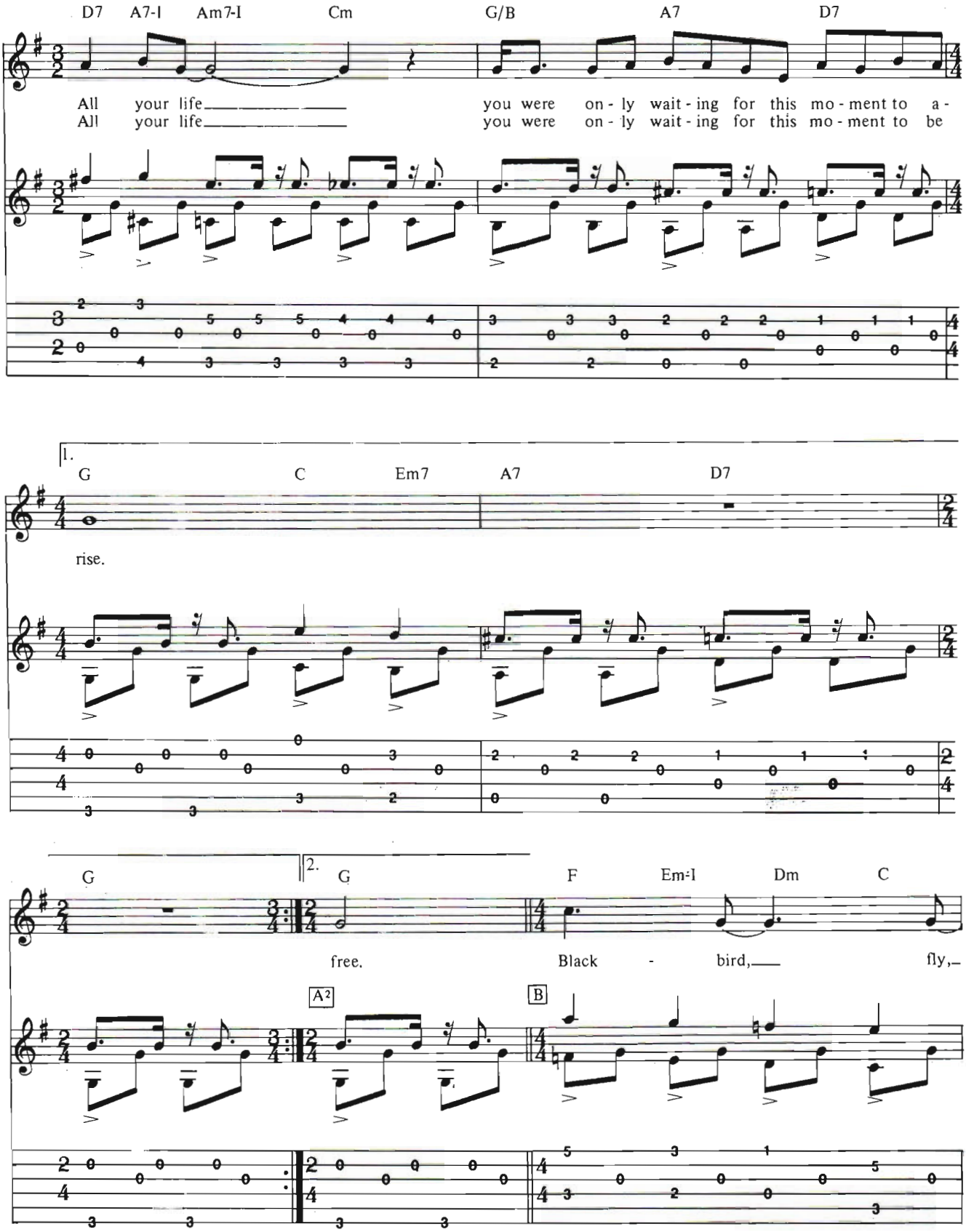
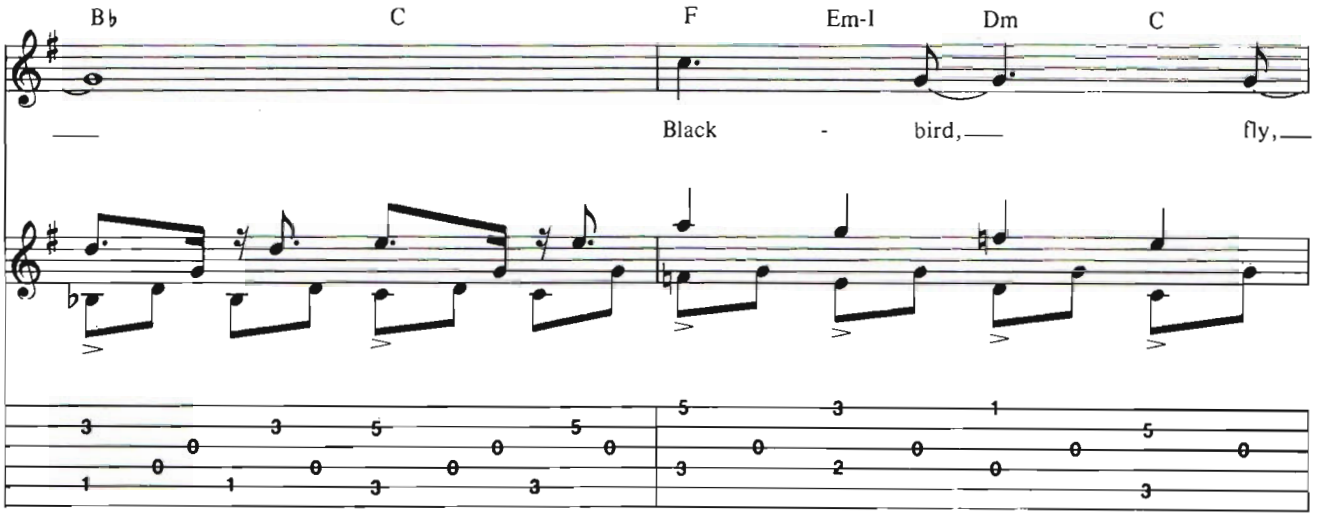
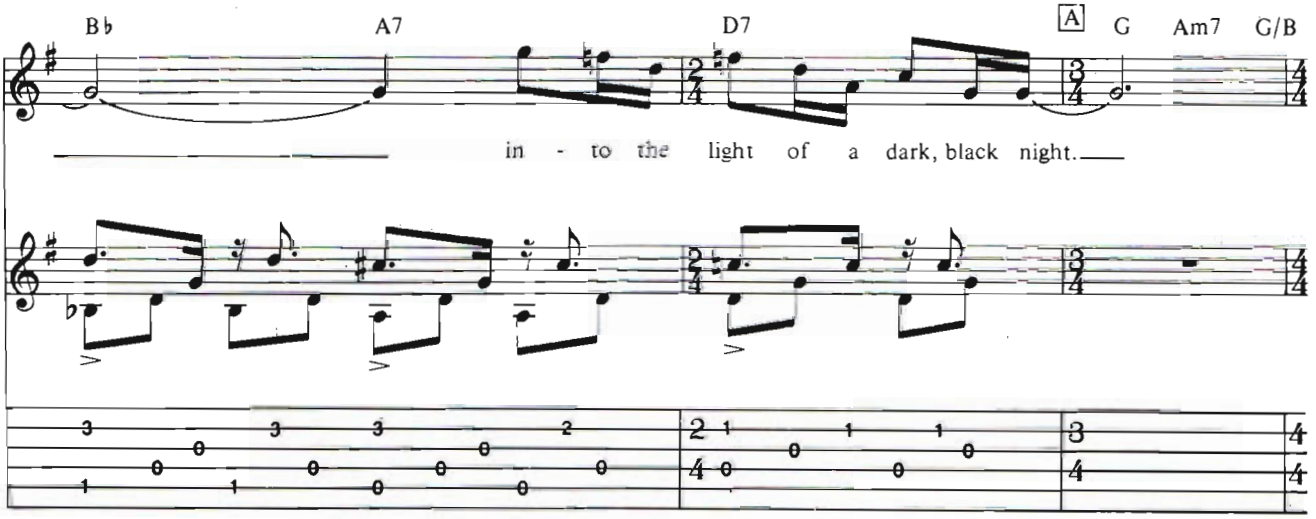
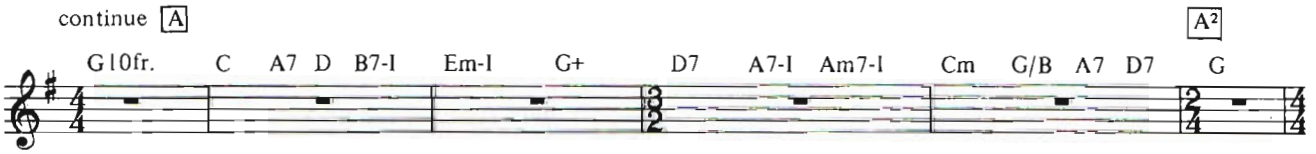
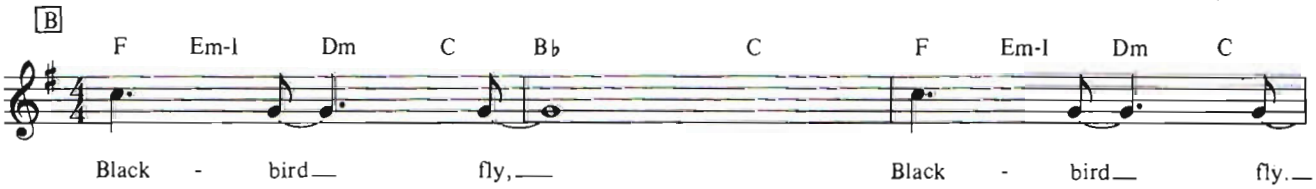
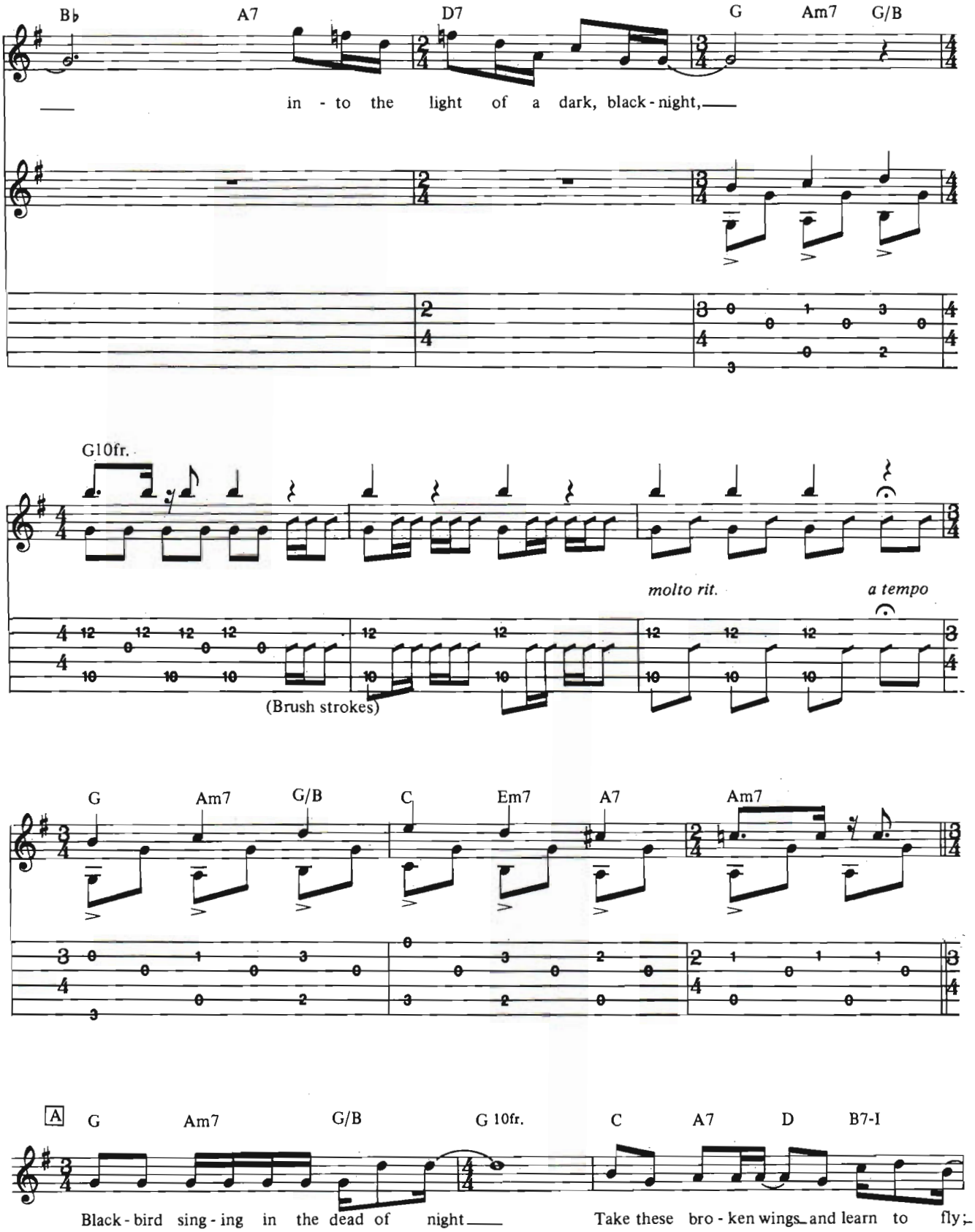

D7 A7-I Am7-I Cm G/B A7 D7
All your life
All your life
you were on - ly wait - ing for this mo - ment to a -
you were on - ly wait - ing for this mo - ment to be
1.
G C Em7 A7 D7
rise.
G
2.
G F Em-I Dm C
free. Black - bird, fly,
A2
B

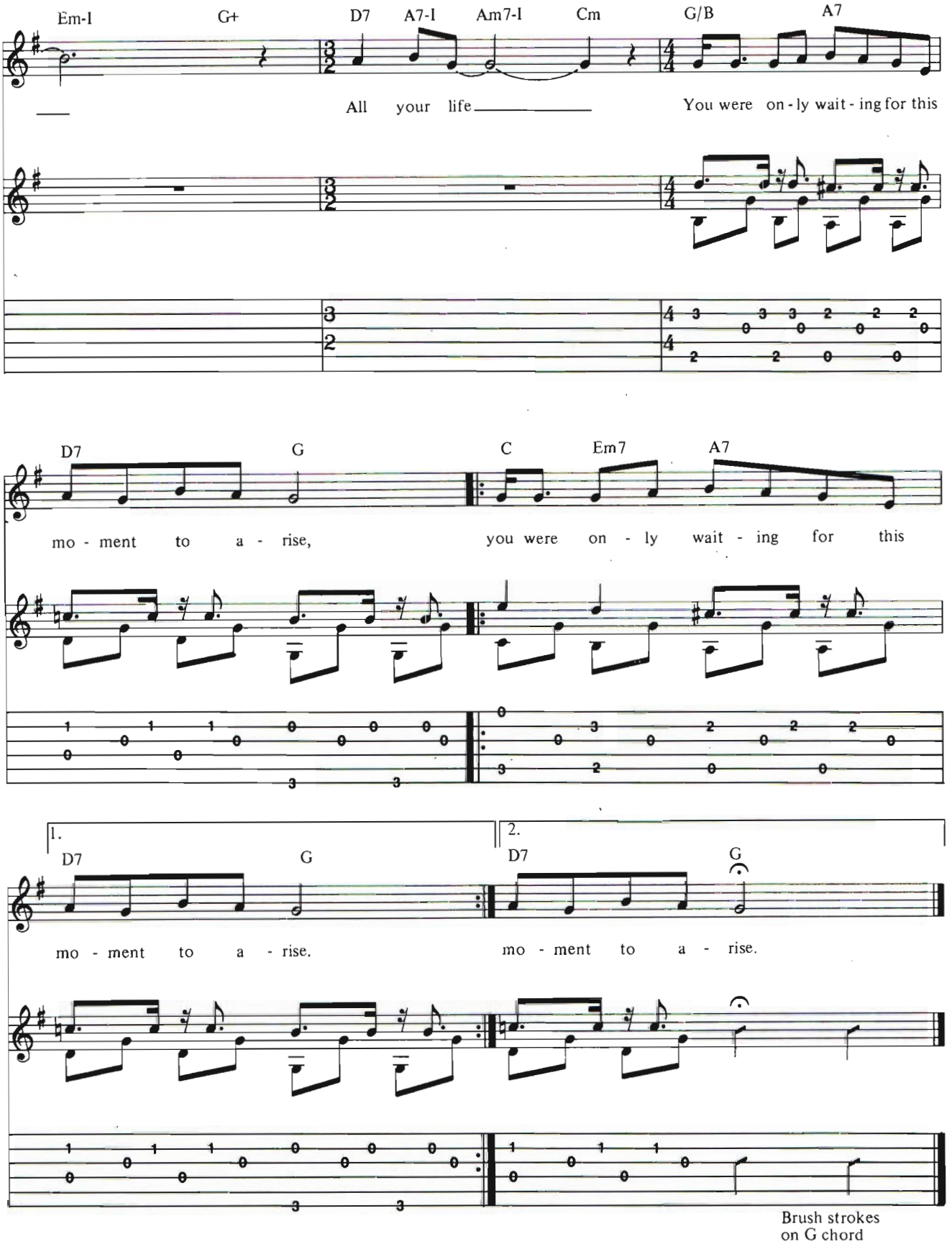

B♭ C F Em-I Dm C
Black - bird, fly,


B♭ A7 D7 A G Am7 G/B
in - to the light of a dark, black night.


continue A
G 10fr. C A7 D B7-I Em-I G+ D7 A7-I Am7-I Cm G/B A7 D7 G
A2


B
F Em-I Dm C B♭ C F Em-I Dm C
Black - bird fly, Black - bird fly.

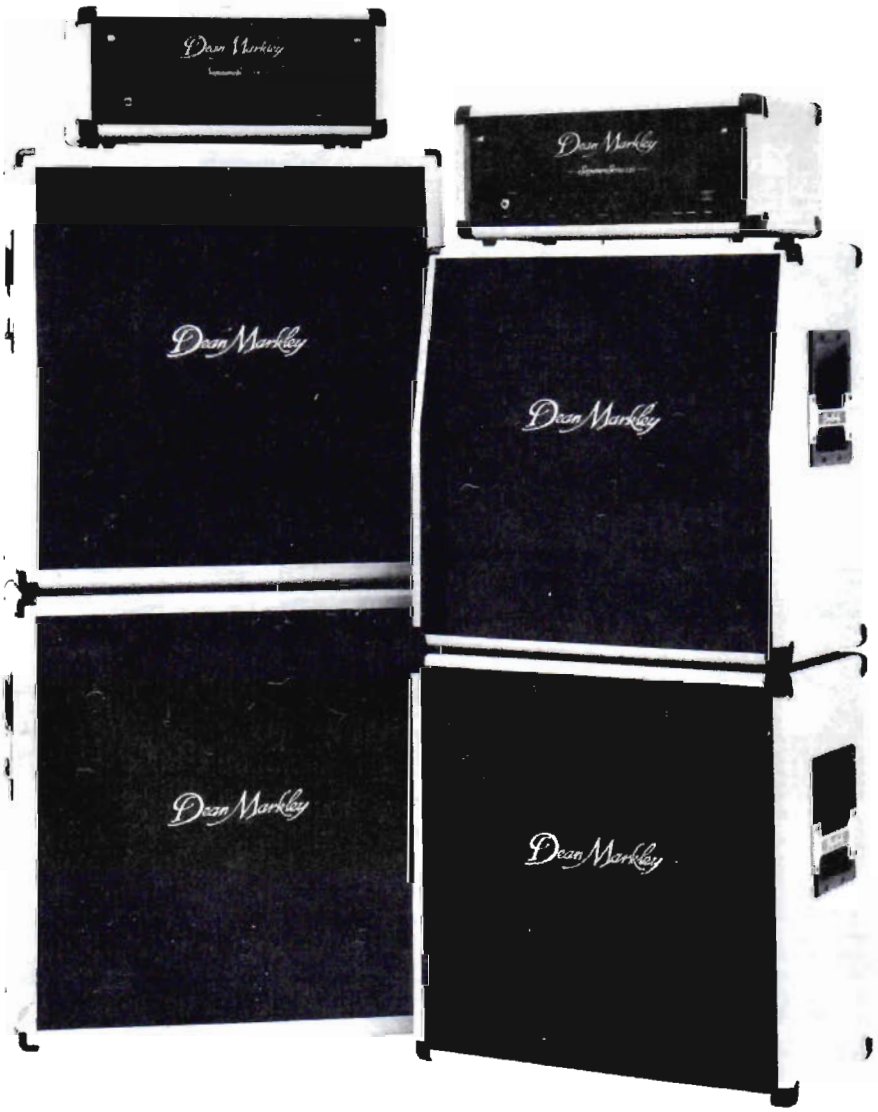

B♭
A7
D7
G
Am7
G/B
in - to the light of a dark, black - night,
G10fr.
molto rit.
a tempo
(Brush strokes)
G
Am7
G/B
C
Em7
A7
Am7
A
G
Am7
G/B
G 10fr.
C
A7
D
B7-I
Black - bird sing - ing in the dead of night
Take these bro - ken wings and learn to fly;


Em-I
G+
D7
A7-I
Am7-I
Cm
G/B
A7
All your life
You were on-ly wait-ing for this
D7
G
C
Em7
A7
mo-ment to a-rise,
you were on-ly wait-ing for this
1.
D7
G
mo-ment to a-rise.
2.
D7
G
mo-ment to a-rise.
Brush strokes
on G chord

Amps

Dean Markley announces the introduction of their new T-60 and T-120 rack mountable "Signature Series" amplifiers of 50 and 100 watts respectively. Features include a dual range sensitivity switch, a 100Hz rolloff band at the low end, and a shelving-type high-pass filter for treble control. Performance is further enhanced by an innovative active controller and a voicing switch that boosts mid-range tonality. For cooling, the T-120 comes standard with an internal fan, while an easy-to-install fan kit is offered for the T-60. Suggested retail price for the T-60 is $695, while the T-120 lists at $895.

Dean Markley Electronics
3350 Scott Blvd., #45
Santa Clara, CA 95051



Roland has designed two new amps for the modern bassist: the BN-100 and the BN-60. Both come equipped with a 4-band active equalizer for detailed control of the frequency ranges. Roland's two new amps each have a built-in Chorus with a convenient footswitch jack, as well as a Chorus Output jack. A full complement of back panel jacks allows for easy equipment interface. The BN-100 carries a suggested retail price of $850, while the BN-60 is priced at $650.

RolandCorp US
7200 Dominion Circle
Los Angeles, CA 90040

Microphones

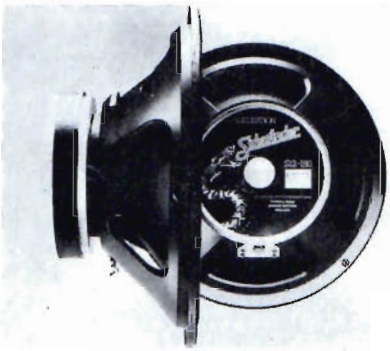
Beyer Dynamic Inc. has announced the introduction of their new M 200 microphone. This rugged, unidirectional mic has a special built-in filter to prevent "popping" and has excellent feedback rejection. Suggested retail price is $99.95.

Beyer Dynamics, Inc.
5-05 Burns Avenue
Hicksville, NY 11801

Pedals

Nady System unveils their line of amps and pedals. Shown here is the Stereo Chorus effects pedal, PS-013, one of fourteen models. These "Hot Rock Boxes" feature non-skid rubber bottoms, dual LED status indicators, active silencing switching, and dual amp capabilities. This particular model is priced at $140.

Nady Systems, Inc.
1145 65th Street
Oakland, CA 94608



Speakers

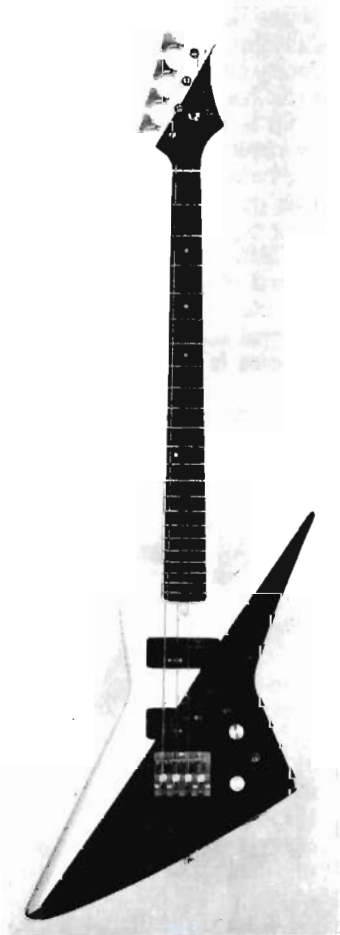
Celestion Industries, Inc. proudly presents their Sidewinder "Edge Wound" 12" musical instrument speaker. Utilizing the most recent technical advances, the speaker can produce either the rich, creamy distortion and snarling overtones of heavy rock or a very clean, bright and detailed sound closer in character to popular American-made speakers. A super-strong diecast aluminum basket insures reliable performance and extended life on the road.

Celestion Industries
Box 521, Kuniholm Drive
Holliston, MA 01746

Guitars

Aria Pro2 ZZ-Custom guitars and basses are the newest additions to its line of exotic body instruments. Shown here are the ZZ-Custom electric guitar and the ZZB-Custom bass guitar. Their standard features include 2 Protomatic-V humbuckers, 24-fret rosewood fingerboard, diecast machine heads, maple neck, Alder body, as well as the new ACT-1 tremolo system with an exclusive string locking device. Both models come in metallic blue, red, purple or black and white. Prices begin under $600.

Aria Music (U.S.A.) Inc.
1201 John Reed Court
City of Industry, CA 91702



Washburn introduces their newest sensation in their lineup of electric guitars, the unique red-binded solid-bodied Tour 24. Features include specially-designed enclosed pickups, improved fingerboard radius, and jumbo nickle-steel frets which allow for speedy fingering and note bending. The guitar is equipped with a twin pot for volume and tone control, a toggle switch for pickup selection, a string lock and a black-finished dive bomber tremolo. Suggested retail price is $499.

Washburn
230 Lexington Drive
Buffalo Grove, IL 60090

NEW PRODUCTS

SCORPIONS

Continued from page 51

us he was young and very fresh. He was eager to learn and it wasn't like having a name guitarist who might have come along with his own specific views and ego and caused problems. Matthias managed to pick things up very quickly and it wasn't long before he started establishing his own style, which really blends well with the band's music.

GUITAR: What do you consider to be his attributes as a guitarist?

RUDOLF: He has a tremendous amount of feeling and is very good at coming up with new ideas. It's not always easy to be subtle, but he can manage to be that way, as well as going for the faster, crazier solos.

GUITAR: You actually seem to be among a rare breed of guitarists, in that you're content to just handle rhythm and go for the occasional solo. But haven't you ever felt the desire to break loose as a lead player?

RUDOLF: No, not really, because when I started playing guitar I always thought in terms of the feel of a band. In the early days of the Scorpions, I was basically managing the band and was always having to fix up gigs or try to get us a record deal. I didn't have the time like my brother did to sit down and practice with a guitar for six hours a day.

GUITAR: Do you ever wish that you'd had the time to do that?

RUDOLF: No, because I'm very pleased at the way things have worked out. Even when we got proper management and I had more time, I still felt that songwriting was more important than playing lead. I usually play two or three solos on an album and that's fine as far as I'm concerned.

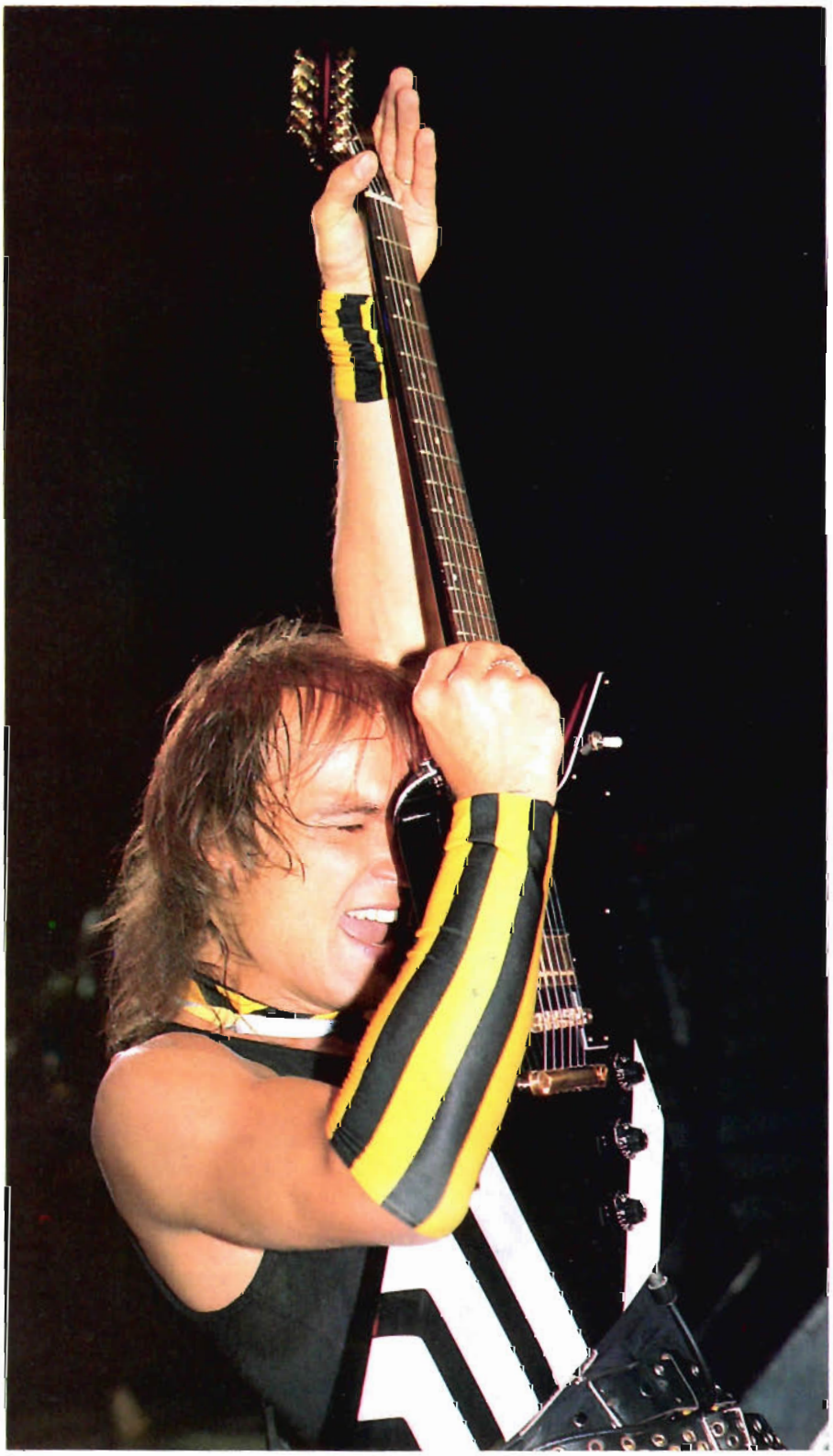
GUITAR: After Ulrich Roth left the Scorpions, you assumed the basic responsibility for providing all the band's music. How do you approach your songwriting?

RUDOLF: I generally don't write on the road because after finishing an album I think it's important to have a break. When we're on tour I tend to just soak up ideas and then when it's over I'll sit down and work on the actual songs.

That's how the material on **Love at First Sting** came together. Our **Blackout** tour was very successful and gave me a lot of inspiration. When that finished in Thailand at the end of 1982, I took a couple of weeks off and by the middle of January all of my songs were ready.

GUITAR: If all the material for the Lp was written by the beginning of 1983, why didn't **Love at First Sting** come out for over a year?

RUDOLF: Well, even though the songs were done, we still had to rehearse, in order to work out the right arrangements. We had planned to start recording at the end of March, but then our drummer Herman (Rarebell) was ill and was having problems beating his feet. So we sent him off to get healthy again and by the time we played the US Festival last May he was back with us. The time soon went by and when the record was actually finished we decided to release it to coincide with the start of our world tour. Timing is very important and that's why the whole thing got delayed.



Gene Kirkland /Pix Int'l

GUITAR: How do you rate the album compared to past efforts?

RUDOLF: It's the best, of course. I know every band always says that about a new record, but in our case it's true. When we

Continued on page 78

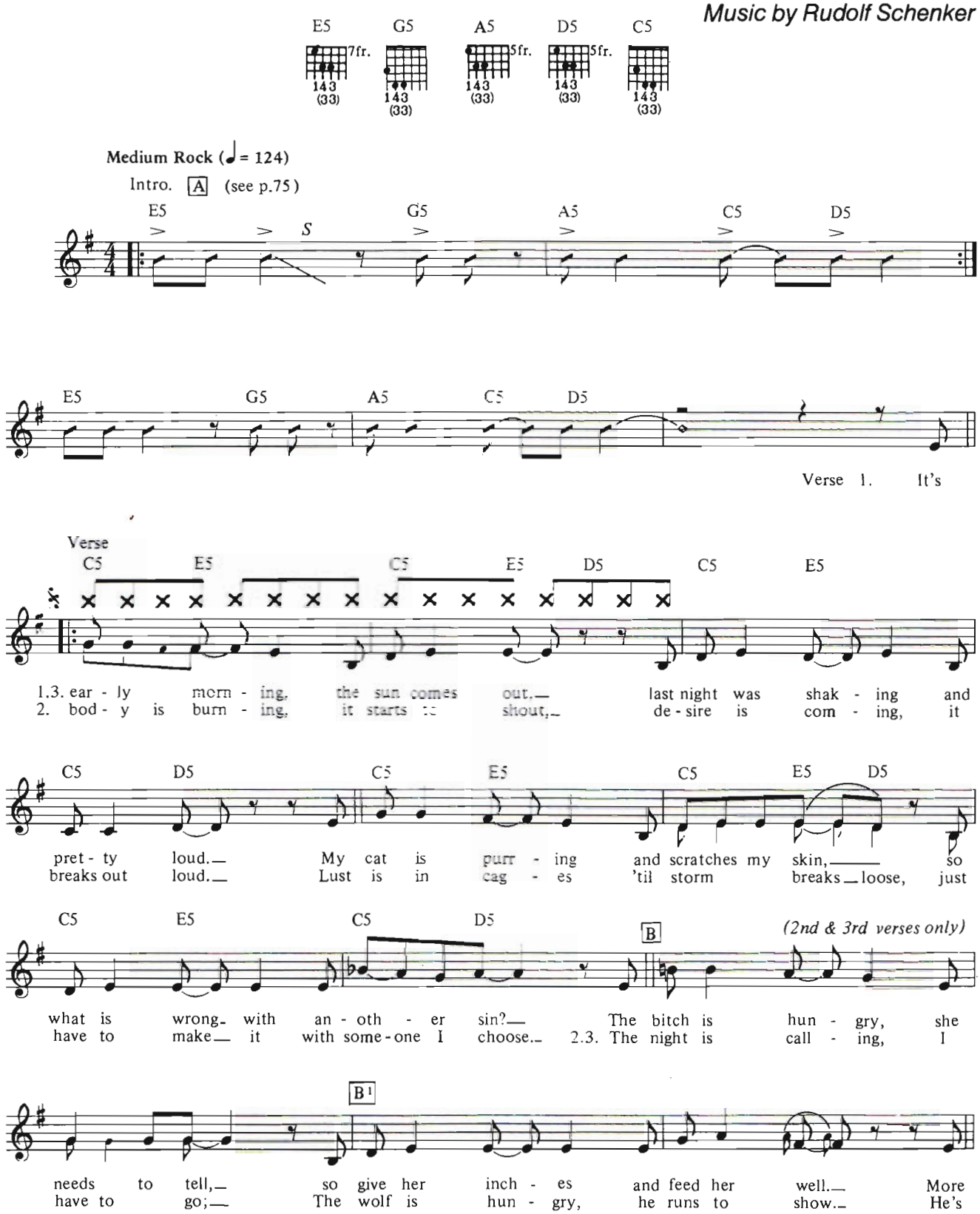
Tablature Explanation see pg. 88

ROCK YOU LIKE A HURRICANE

As recorded by Scorpions

(From the album LOVE AT FIRST STING/Mercury 814 98101)

Words by Klaus Meine
and Herman Rarebell,
Music by Rudolf Schenker



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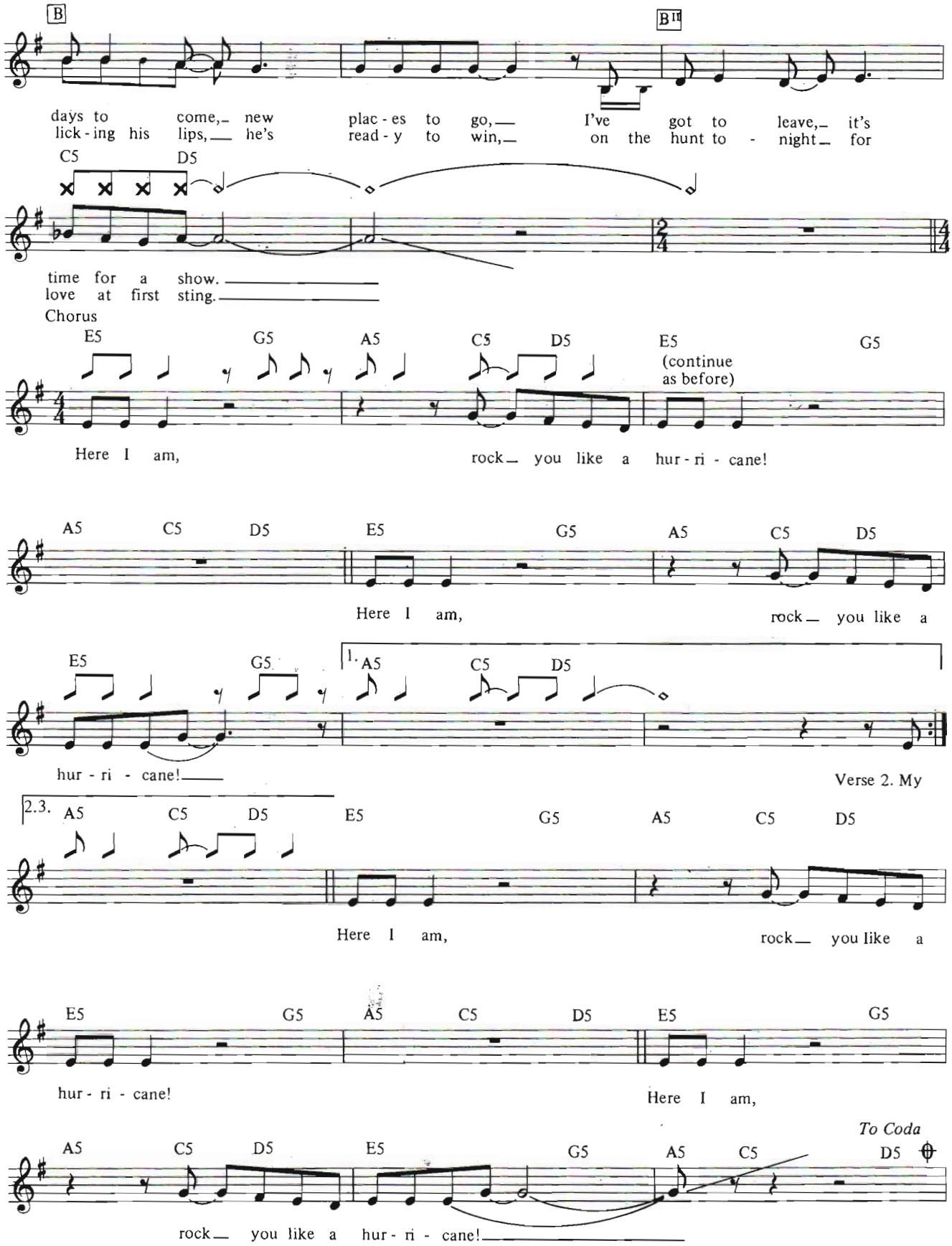
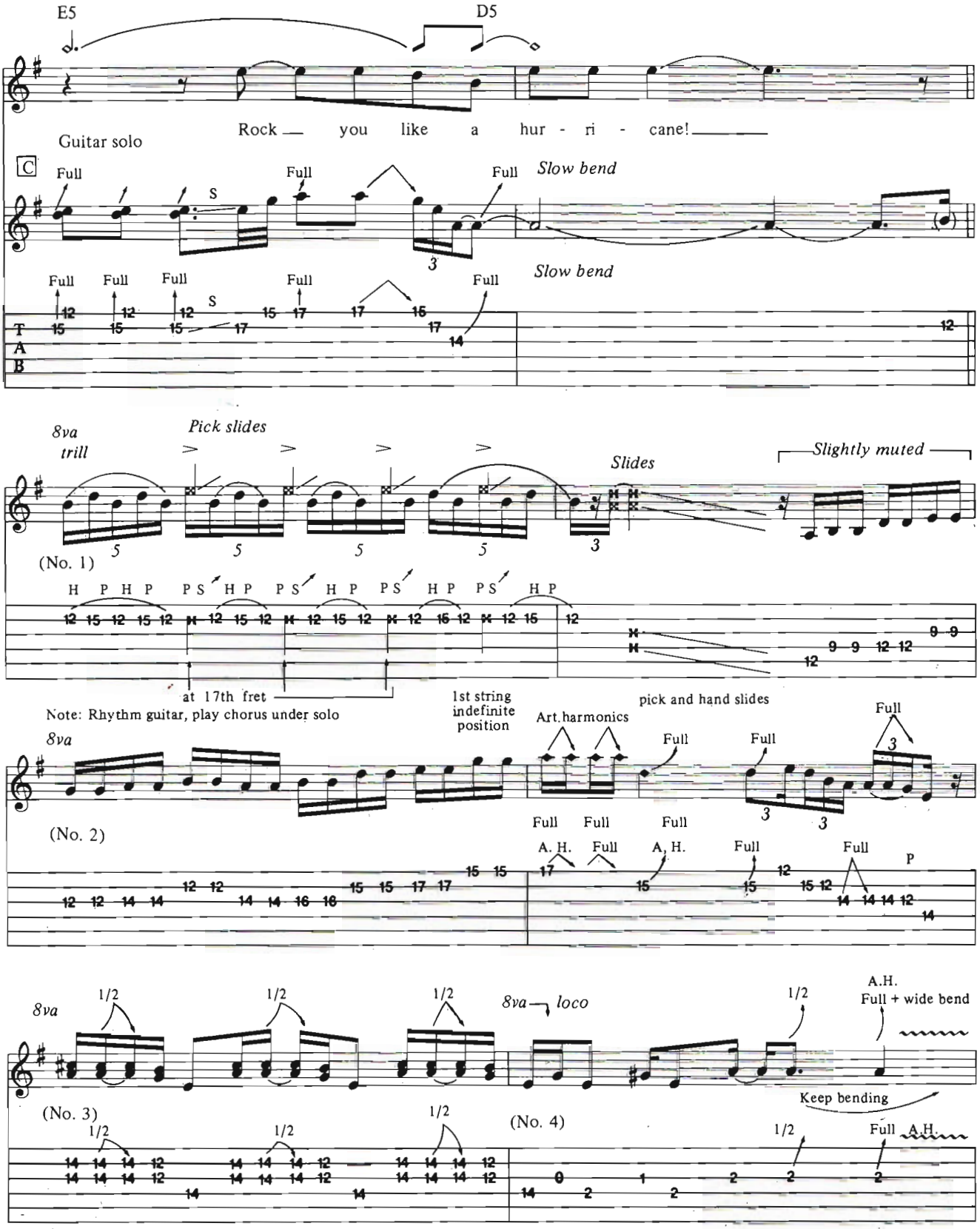
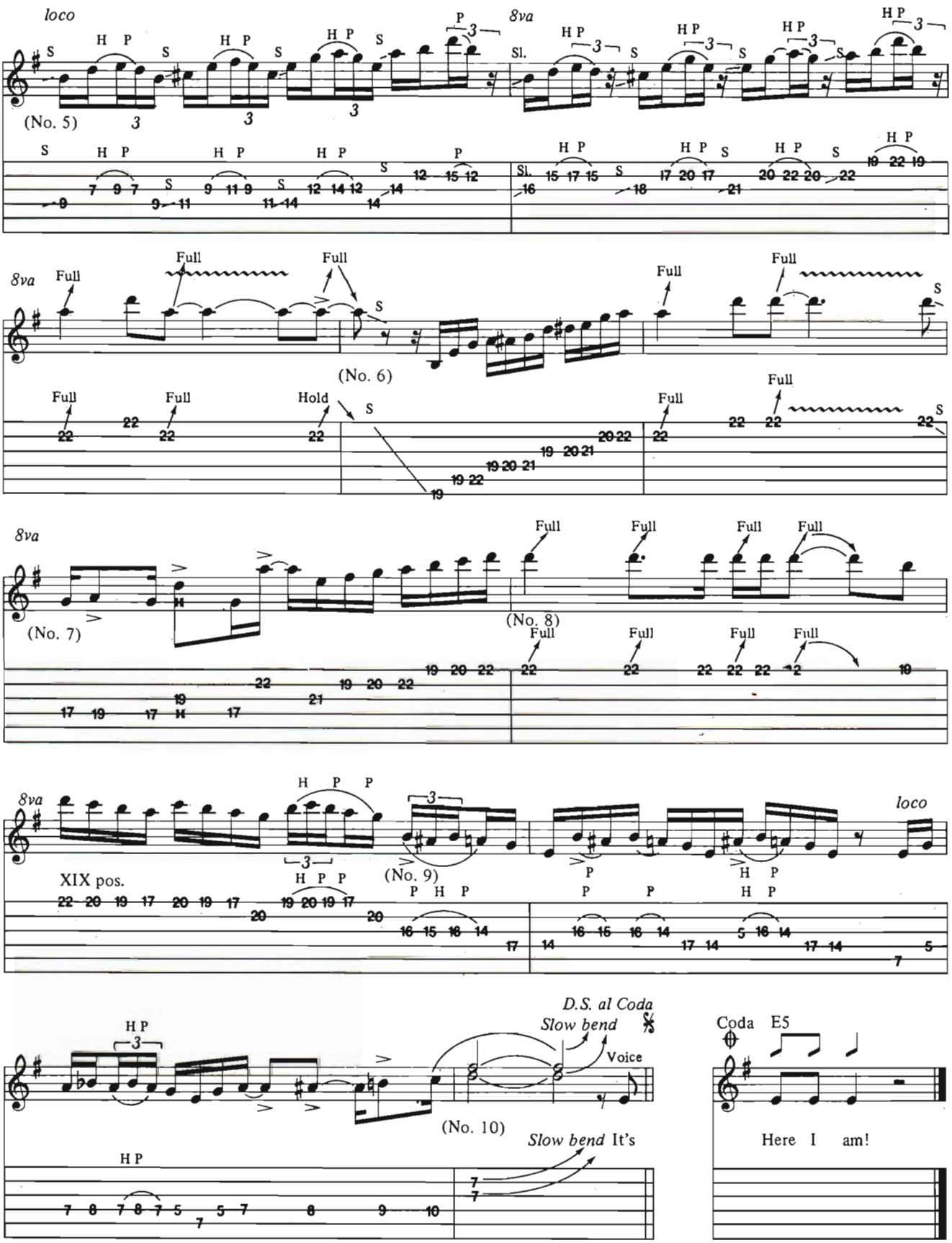
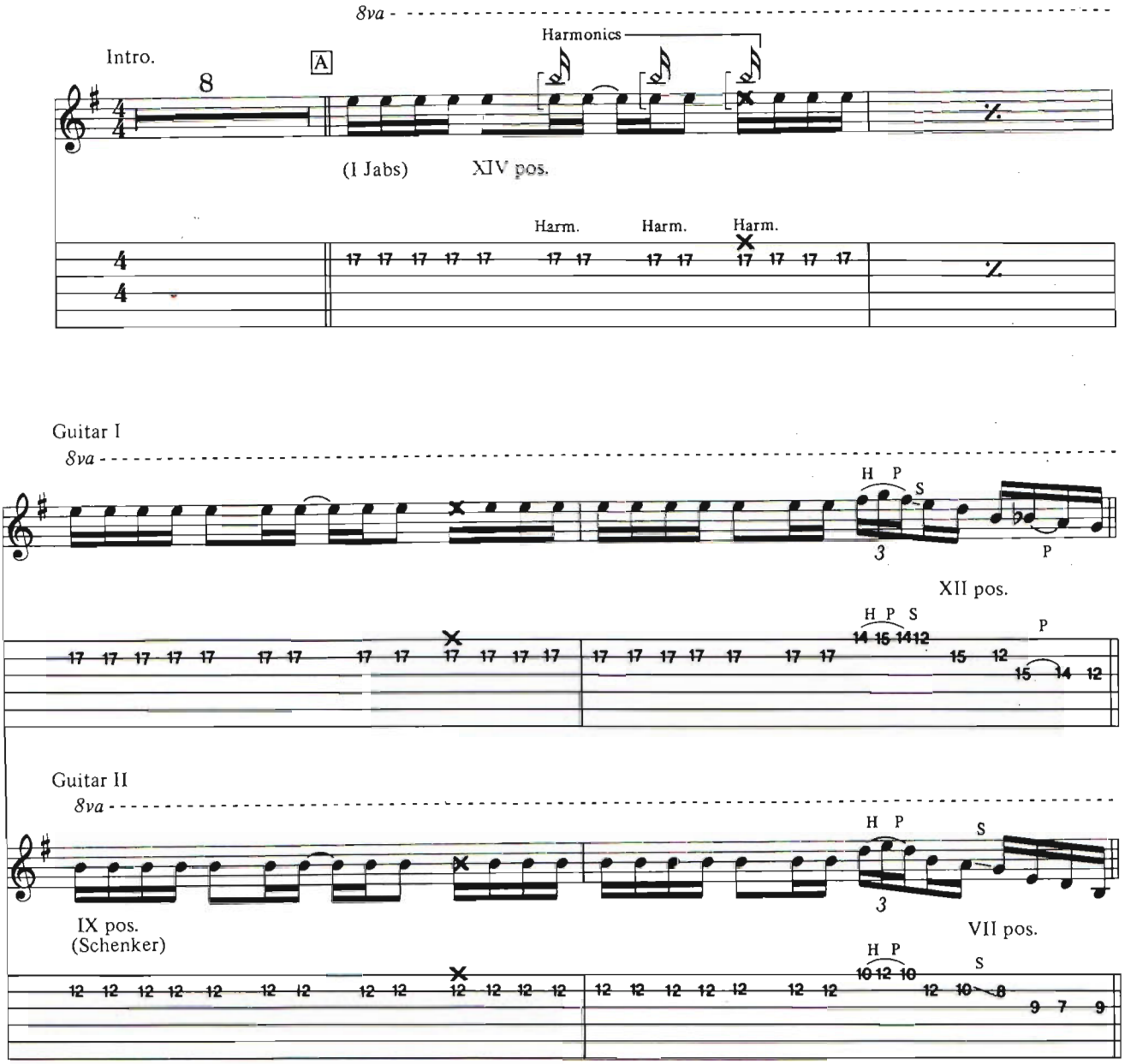
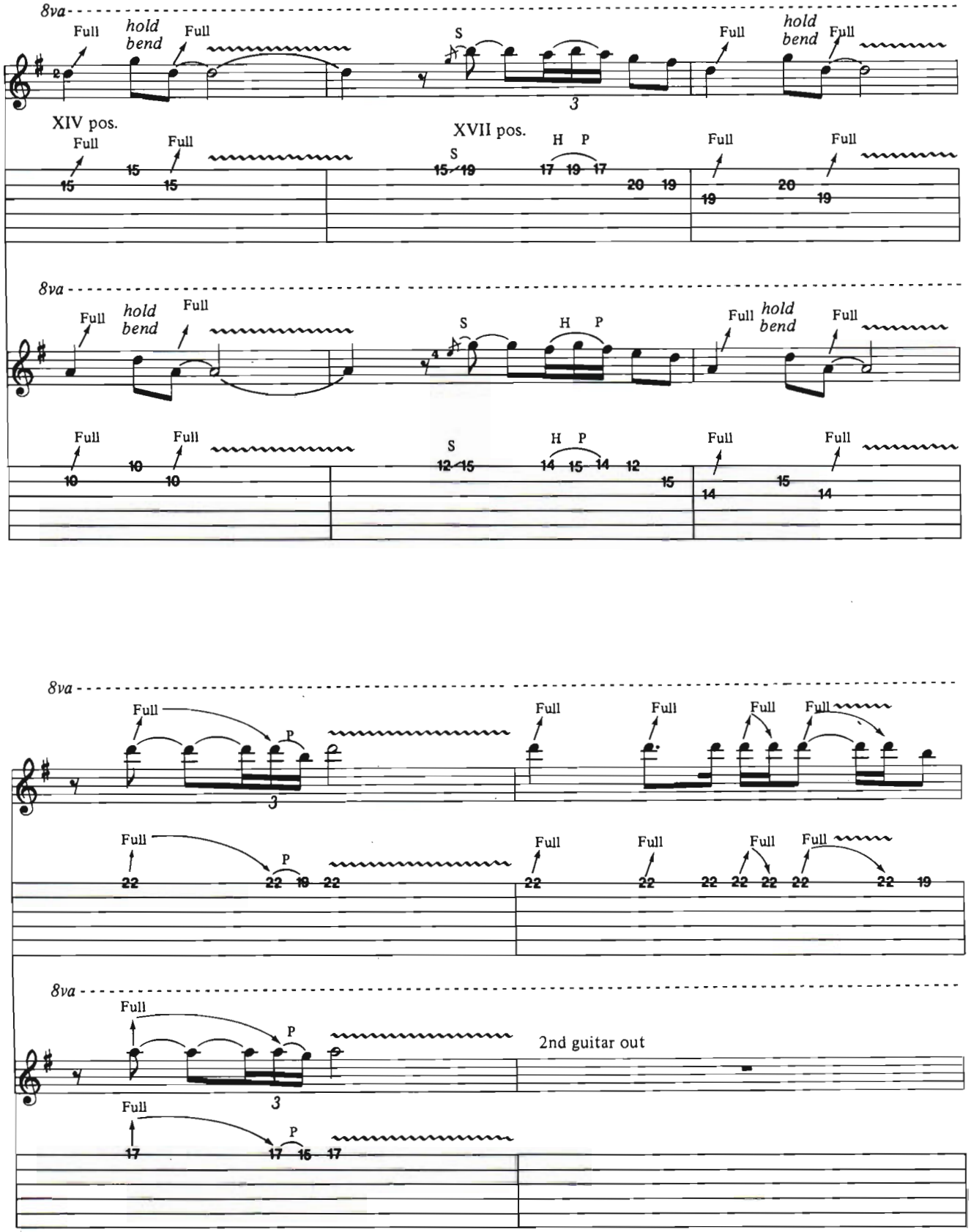

B
B II
days to come, new plac - es to go, I've got to leave, it's
lick - ing his lips, he's read - y to win, on the hunt to - night for
C5 D5
time for a show.
love at first sting.
Chorus
E5 G5 A5 C5 D5 E5 G5
(continue as before)
Here I am, rock you like a hur - ri - cane!
A5 C5 D5 E5 G5 A5 C5 D5
Here I am, rock you like a
E5 G5 1. A5 C5 D5
hur - ri - cane!
Verse 2. My
2.3. A5 C5 D5 E5 G5 A5 C5 D5
Here I am, rock you like a
E5 G5 A5 C5 D5 E5 G5
hur - ri - cane! Here I am,
To Coda
A5 C5 D5 E5 G5 A5 C5 D5
rock you like a hur - ri - cane!

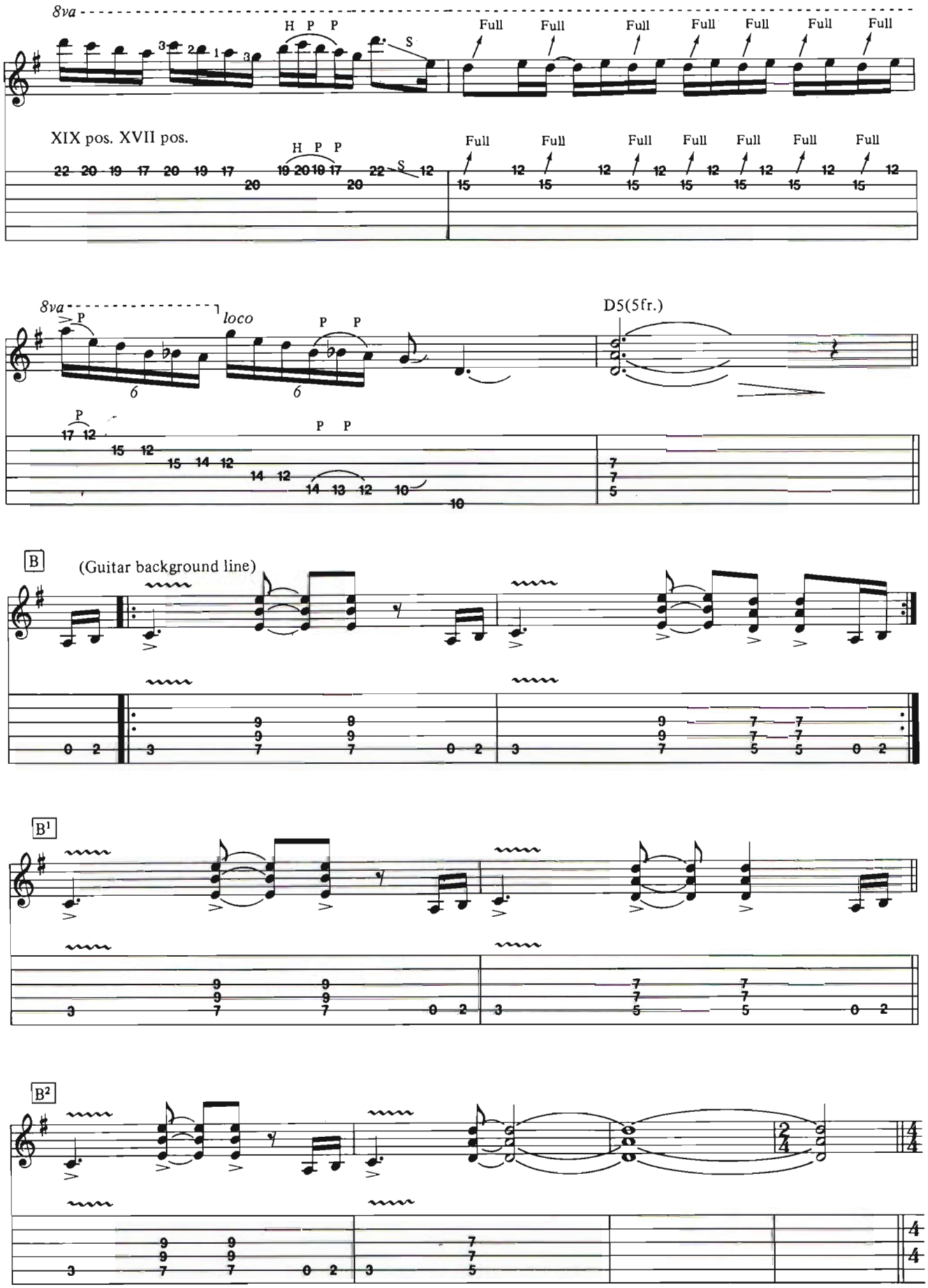

E5
D5
Rock — you like a hur - ri - cane! —
Guitar solo
C
Full
S
Slow bend
T
A
B
8va
trill
Pick slides
Slides
Slightly muted
(No. 1)
H P H P P S H P P S H P P S H P P S H P
at 17th fret
Note: Rhythm guitar, play chorus under solo
1st string
indefinite
position
Art. harmonics
pick and hand slides
(No. 2)
A. H.
P
1/2
8va — loco
A.H.
Full + wide bend
Keep bending
(No. 3)
(No. 4)


loco
8va
(No. 5)
Sl.
Full
Hold
(No. 6)
(No. 7)
(No. 8)
XIX pos.
(No. 9)
D.S. al Coda
Slow bend
Voice
(No. 10)
Slow bend It's
Coda
E5
Here I am!

Guitar Licks and Solos




8va
Full
hold bend
Full
S
Full
hold bend
Full
3
XIV pos.
Full
Full
15
15
15
XVII pos.
S
15 19
H P
17 19 17
20 19
Full
19
Full
20
19
8va
Full
hold bend
Full
S
H P
Full
hold bend
Full
Full
Full
10
10
10
S
12 15
H P
14 15 14 12
15
Full
14
Full
15
14
8va
Full
P
3
Full
Full
Full
Full
Full
P
22
22 19 22
Full
22
Full
22
Full
22 22 22
Full
22
22 19
8va
Full
P
3
2nd guitar out
Full
P
17
17 16 17


8va
H P P
S
Full
XIX pos. XVII pos.
8va
P
loco
P P
D5(5fr.)
B
(Guitar background line)
B1
B2

SCORPIONS

Continued from page 70

finished our **Blackout** tour, we built a picture in our minds that the next Lp had to be better. And if you produce something in your mind, then it'll come. We worked harder and harder to get what we wanted and were constantly fighting with ourselves to make an album that was better than the last one.

People might say, "What kind of musicians are they that they have to fight to have a good album? Isn't music supposed to be fun?" But the thing is, if you fight with yourself then you get the best. And I think that everybody was working so hard and was so into this record that we couldn't help but get the best. I can safely say that there's not one song on this album that I don't like listening to.

GUITAR: As with all your albums since **In Trance,** Dieter Dierks was at the production helm. Why have you continued to work with him over the years?

RUDOLF: Because we made a contract . . .

GUITAR: Surely you must have been tempted to work with someone else?

RUDOLF: I think that working with different people is important to get new influences. I don't want to say that Dieter Dierks doesn't give us new ideas (this is clearly a touchy subject.) All I can say is that the basic situation is down to contract.

GUITAR: How long is the contract with Dierks?

RUDOLF: There's one more live album and another studio record.

GUITAR: Do you think you might work with someone else after that?

RUDOLF: Who knows? What's important for me is not the future, but the moment. If you continually give out your best every day, then the future is no problem.

GUITAR: With that attitude of letting today take care of tomorrow, do you still practice guitar?

RUDOLF: I try to, but when you're on a level like the Scorpions, you have so many things to do that it's very hard to find the time to rehearse. I try to practice when we're on tour, but all of a sudden I'll have to do an interview and there'll be no time. When we finish this world tour at the end of the year, I'm planning on taking a break for a few months just to practice, compose and generally build up my standards. It's important to do that and not to stay on the same level. These days I see a lot of young guitarists, like Jake E. Lee from Ozzy Osbourne's band, who are coming out with new ideas. They've all got that hunger.

GUITAR: Are you still hungry as a musician?

RUDOLF: Oh definitely. I'm still very hungry, but the problem is finding time to eat! If I said I've got no time for interviews because I want to practice guitar, people would say, "Oh, he's on a star trip."

GUITAR: On a final note, perhaps you can tell us something about your passion for Flying V guitars. When did you actually get your first one?

RUDOLF: It was after I'd seen Johnny Winter playing a V that I knew I had to have one. Shortly afterwards, my brother went to Hamburg to buy a Les Paul and he called me up and said, "Hey, they've got a Flying V in the shop!" I drove there straight away and bought it. It was a 1970 model and now it's actually Michael's favorite guitar. He borrowed it on stage one night, when he was having problems with his gear, and fell in love with it. I let him have it and then when he joined UFO I got myself another one.

Since then, I've got about 20 different ones, including a couple I recently bought from Wishbone Ash's Andy Powell. The reason I like them so much is that the feel, the personality, the neck and everything about them is perfect for me. Sometimes, when Matthias and I are jamming together, I'll pick up one of his Fender Stratocasters and if someone walks into the room they'll go, "Hey, what's this?" To them it looks funny and I suppose that's because they're so used to seeing me with a V. I love them and they're the most natural guitars for me. ■

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Tablature Explanation see pg. 88

Bass Line for

ROCK YOU LIKE A HURRICANE

As recorded by Scorpions

(From the album LOVE AT FIRST STING/Mercury 814 98101)

Words by Klaus Meine
and Herman Rarebell,
Music by Rudolf Schenker

Intro

2

(Guitar only)

(Pattern No. I)

(With bass drum)

Play 2 times

(Pattern No. II)

Play 3 times

Verse (see p.71)

(Pattern No. III)

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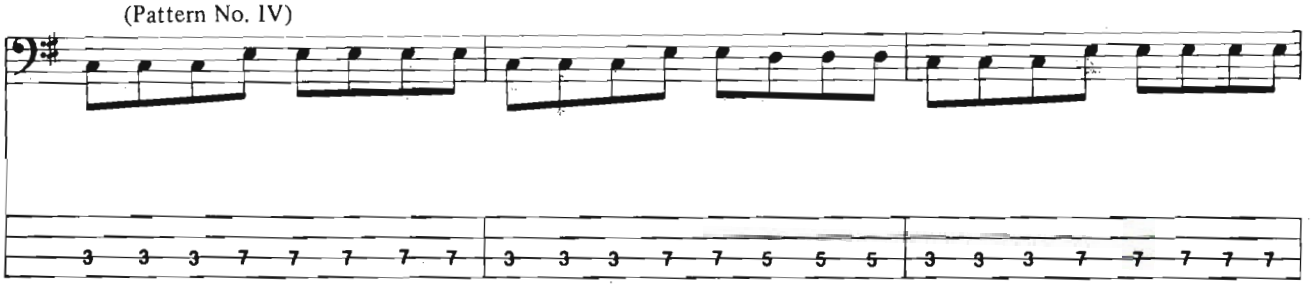
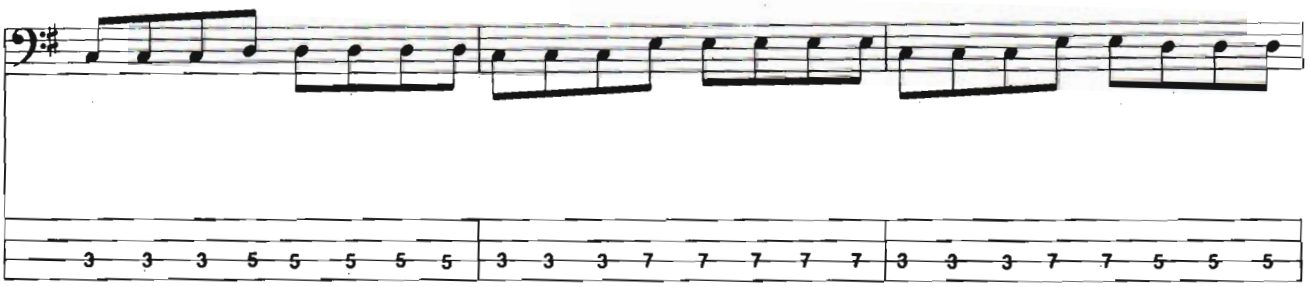
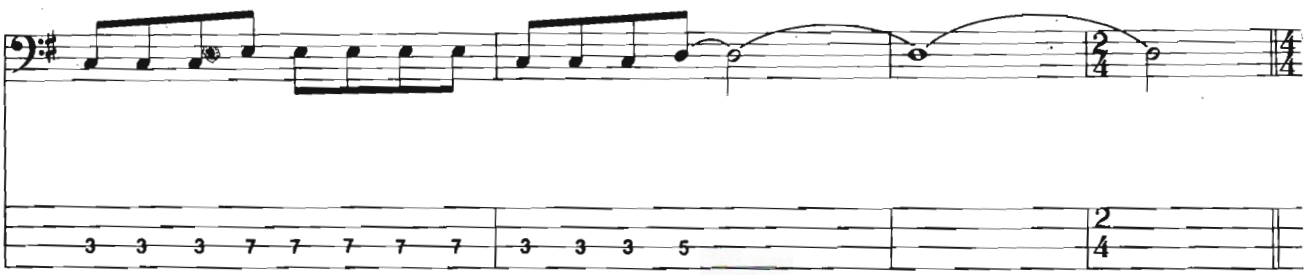
2nd half of verse

(Pattern No. IV)

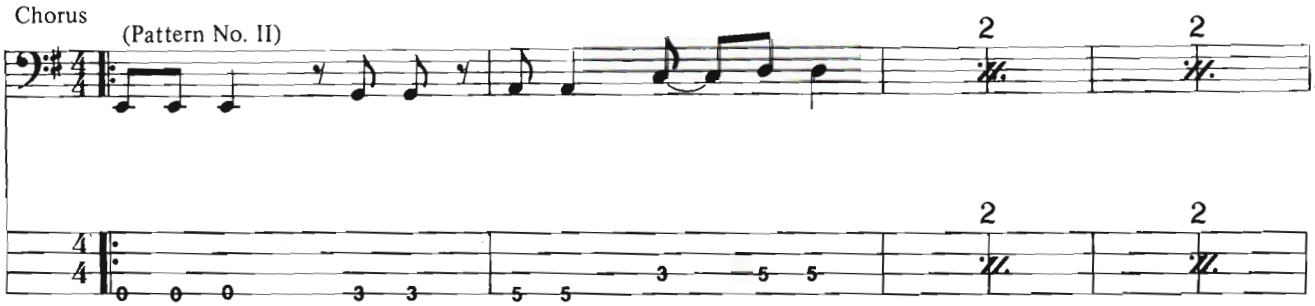


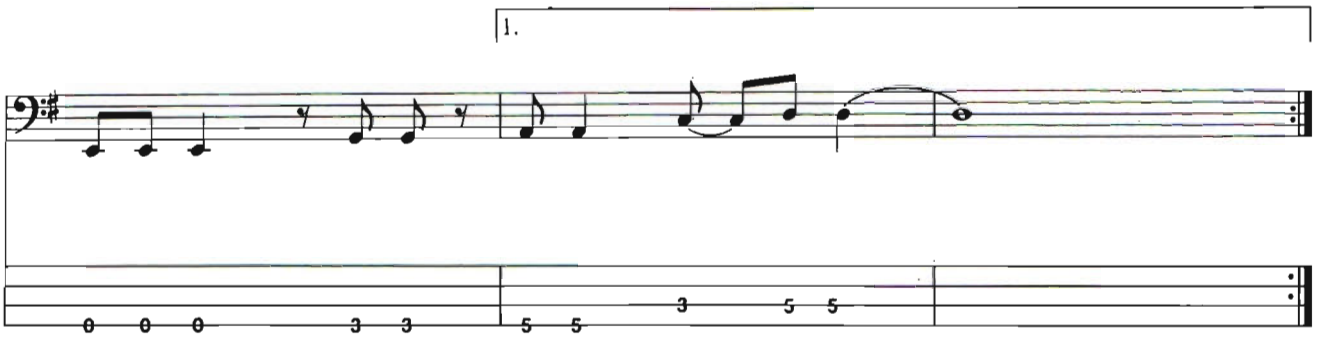


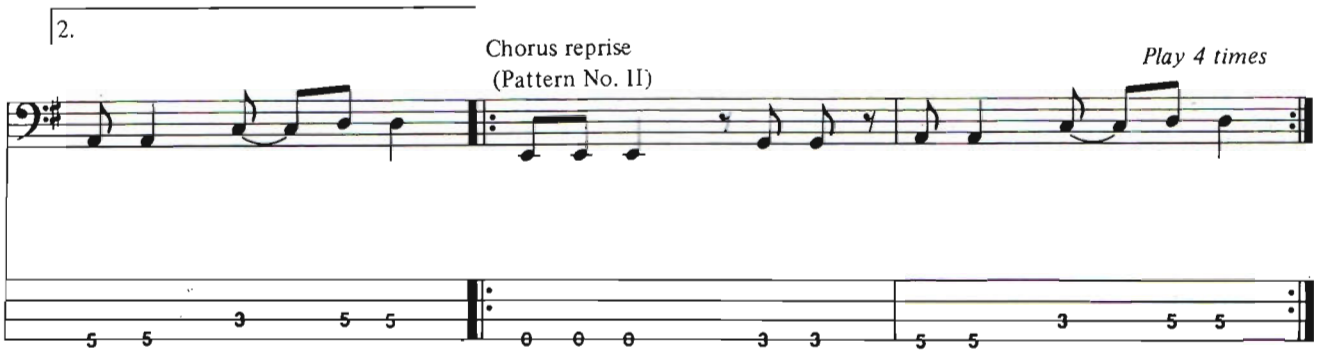


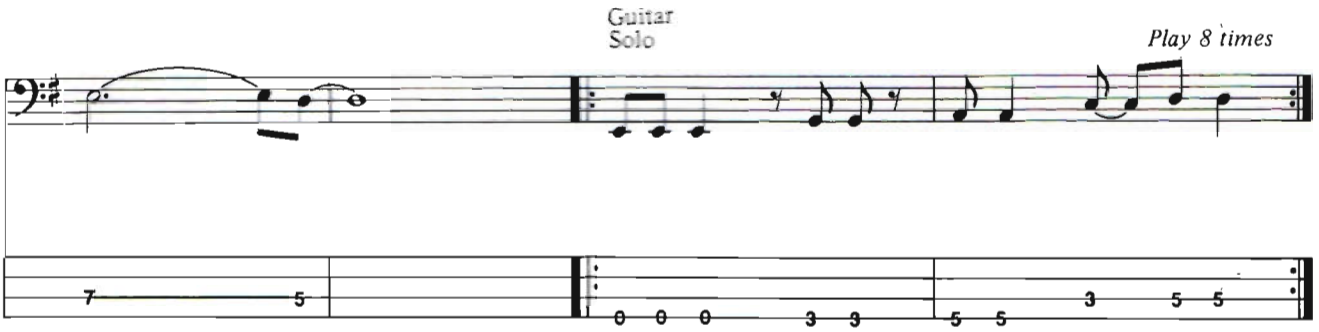
Chorus

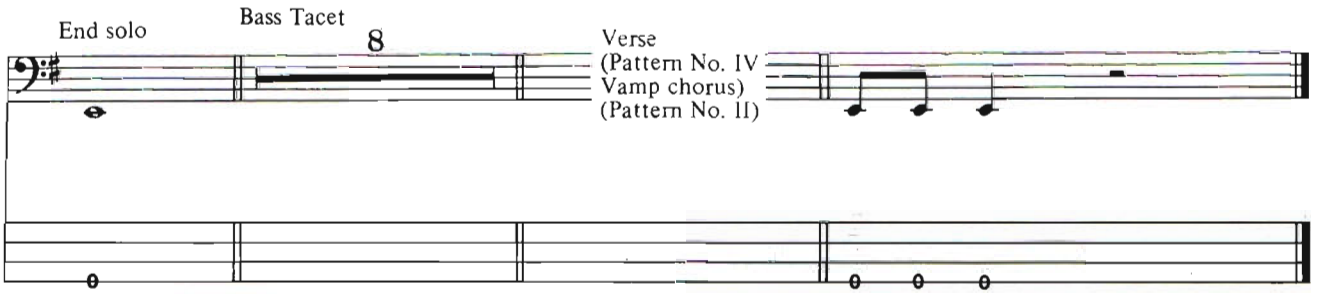
(Pattern No. II)




1.


2.
Chorus reprise
(Pattern No. II)
Play 4 times


Guitar
Solo
Play 8 times


End solo
Bass Tacet
8
Verse
(Pattern No. IV
Vamp chorus)
(Pattern No. II)

RECORDING THE STEVE MORSE BAND PART 2.

OPEN EARS

by Steve Morse

John Stix

I put a time reference on tape for obvious reasons. I also like to put on a tuning reference so that every instrument can tune to the same note. I adjust a strobe tuner to my tuning note, so that every time I do an overdub, I have something to refer to. If you have a piano, you'll have to adjust the strobe tuner to the instrument and change the speed of the tape a slight fraction until it's the same as the tuner. But you should have a reference. Doing it by ear does not always work. Your ear can fool you when you're recording. This is particularly important when you bounce tracks. That is, when you combine fragments, parts or layers together to form a complete track.

If I'm doing a long tune, I'm probably going to be switching from acoustic to electric guitar and using a large variety of sounds. It'll easily take a whole day just to do guitar parts. I'll spend maybe an hour getting acoustic sounds and then do the parts in three or four takes, whatever it takes to go all the way through the tune. Then I'll spend over an hour getting another song in. One reason it takes so long is I'm never quite sure when I hear the sound. I want to hear it by itself, with the track and then with different settings. I'll play along and change the settings on the guitar, edit it, and generally try as many different ideas as time will allow.

Two hours is the longest I've been able to go on solos without wanting to kill myself or everyone around me. As a general rule I don't like to have any preconceived plans about soloing, so this means experimentation. I like to have a few tracks available, so I do five or six complete takes. This way I'll find a skeleton of a solo to work on. But if I don't get anything in the first ten takes, I'd rather do something else. I've always found that the solo should come pretty quickly. If you're not up to playing, then it's not the time to do the solo. In order to get to new things that I haven't done, I go in with an open mind and no thoughts about the solo and just play. I rewind the tape and do a totally different solo. I keep doing that until I find something that sticks out, sounds different or attracts my attention. I take the best of those solos and deal with them. That is to say, in every solo there is always something you could have done better. That's the nature of improvisation. Fixing a solo is something you have to do right then and there. If you wait you'll come up with a different sound and want to start all over again.

It's easy to know when to stop, because studio time is expensive. You'll never stop when you want to; I never have. But I always make sure that we're in the ballpark, that everything has been done that we knew we wanted to do. About the only thing that ever gets cut off is time for extra experimentation. So many hours are spent with details, it could take an hour to fix one note.

You have to allow for days off, gigs you may want to do and technical problems in the studio. Many people don't allow for these things. It's something you have to know in advance. One out of every ten days you're going to have a problem. Maybe you won't play anything good, or you'll experiment too much or a machine will break down or there will be a problem with a booking. So I add an extra 10% to the studio time that I think I'm going to need.

The best thing to alleviate stress is to try and work out a package deal with the studio. Now worrying about time won't necessarily make your album project longer, but it will help make you less upset when something doesn't work out right, and you realize it just cost you $200 to try a sound that didn't work. You watch the clock in a different way when you pay by the hour. If you want to do an album quickly, then do it that way, because it will make you do just that.

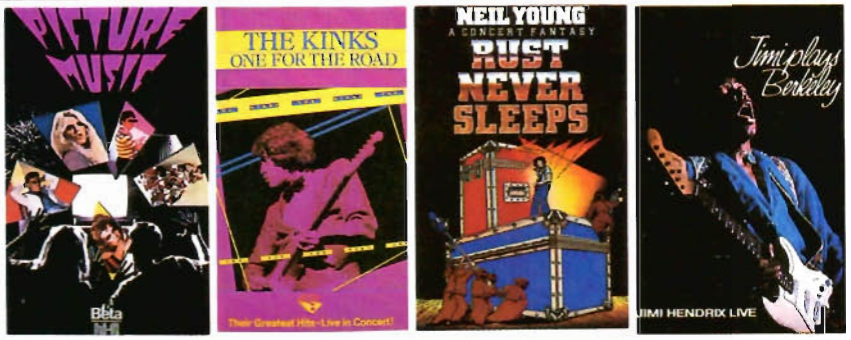
Another thing I've found is that the best deals and best times to

record are at night. Prime time in the studio is the most expensive, just like a phone call. What I try to do is rehearse before the album and try to keep the guys up later and later. When we started doing tracks for **The Steve Morse Band** I knew it would be in the middle of the night. So during an evening rehearsal I had the guys go out for breakfast and I kept talking to them to make them stay up. A lot of people have trouble staying up unless they're on a schedule. So I got everybody on a schedule for being up all night, before we went in. If you go on your first day and try to stay up all night, you're gonna hate what you get. Sure you can do it but you've got to feel normal in the studio.

I spend no more than 10% of the studio time on the mix. Most people allow more than that. But a lot of the day is spent bouncing parts and getting the sounds right. If you've done all that work beforehand, which I like to do, then all you need do in the mix is make sure you can hear everything you spent so much time doing. That way you don't have to experiment with the sound too much.

I prefer to mix in rooms with computer mix capabilities. That means you can program a mix that will remember the moves of the volume faders. So we recorded the album in a regular studio and used the computer studio for the mix, to save time and money. Another thing I like is to keep the tracks clean when nothing is playing on them. As soon as I finish the last note, I have the recording fade out.

When it comes to sequencing the tunes, the actual time of the sides will make your decision for you. You have to make the sides roughly even, which I've never been able to do. But within a minute is best for cutting the actual record or cassette. It's nice to have an upbeat song first. If I have something that I think is weird, I would be apt to put it on side two. I feel that people who listen to the second side are your friends. The people who listen to the first side could be your friends and could be just curious people. Within the realm of my own music, if I'm not sure of the way somebody is handling the tune, I put it on the second side. ■



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John Entwistle of the Who, pictured above with his Alembic spoiler bass, was formerly a member of what group?

A) Which B) Why C) When D) The High Numbers

THE VINYL SCORE

BUZZ MORISON

GRACE UNDER PRESSURE—
Rush
Mercury 818 476-1 M-1

Performance: Up-to-date
Hot Spots: *Afterimage* and *The Body Electric*
Bottom Line: A well-built and graceful step forward

This decade-old Canadian trio continues moving forward with **Grace Under Pressure,** a rocking Lp that demonstrates that the band has kept up with the times without compromising. Rush's sound has become electronically deep—they've incorporated synthesizers into their guitar trio format and come up with modern Rush music. The elements remain from the Rush of yore—Geddy Lee's hurdling vocals, Alex Lifeson's acrobatic guitar and Neil Peart's futuristic lyrics—but the boys refuse to simply reproduce their past. New touches include more than a hint of Police-like percussion and echoing guitars. The playing is carefully controlled and molded around typically intricate arrangements, producing a firm attack with few glaring histrionics. There are eight uptempo songs, energetic pieces featuring Lifeson's guitar in small, effective doses. On side two's *Kid Gloves* he finally breaks from the synthesizer-dictated structures for a wild, high-tech solo, before unleashing his full fury on the finale, *Between the Wheels*. **Grace Under Pressure** features a forward-looking, hard-rockin' band in confident control of their musicianship and methods.

ALCHEMY—
Dire Straits
Warner Bros. 25085-1 G

Performance: Stretched out
Hot Spots: *Once upon a Time in the West* and *Tunnel of Love*
Bottom Line: A bit too relaxed and spacy

Mark Knopfler has been pretty ubiquitous lately, what with composing the music for the movie *Local Hero* and recording with Bob Dylan, among other projects. No wonder, then, that the latest Dire Straits album is a double live set. This Straits lineup includes the bashing pub-rock drums of Terry Williams, but the **Alchemy** workout clearly belongs to guitarist Knopfler. There are two discs, but only ten songs, a telling synopsis of the record. The band stretches out on everybody's favorite Dire Straits songs to great, sometimes *too* great, lengths, giving Knopfler a chance to unravel his stark, sinuous lines and keyboardist Alan Clark to create foggy moods. Some of Knopfler's explorations are revelatory, as on the funky, confident *Once upon a Time*, but at other times the tunes disappear into the band's too-loose musings (*Private Investigations*), giving the album a peak-and-valley topography. Even some laid-back Strait rock is included in an attempt to liven things up. Knopfler's shimmering, rubbery guitar is refreshing in its originality and is heard better and more extensively on **Alchemy** than ever before. Unfortunately, it can't hold up four sides and 120 minutes.

ORION THE HUNTER
Portrait BFR 39239

Performance: Thick and melodic
Hot Spots: *So You Ran* and *I Call It Love*
Bottom Line: Pleasant big rock from a guitarist no longer MIA

Guitarist Barry Goudreau got tired of waiting for his old band Boston to regroup, so he's put together a new band of "stars"—Orion the Hunter. This four-man outfit creates big rock, a solid wall of sound that carries simple, crashing melodies, tunes that, predictably, erupt with Goudreau's signature soaring solos. The music is undeniably Boston-styled, from the sweeping chord changes to Fran Cosmo's high, layered vocal harmonies to Goudreau's solos—laser beams of sound that mix a steady, unrushed method with the chops and speed required for radio success. But Orion also kicks loose occasionally, as on *I Call It Love* or the tough chopping of *Fast Talk*. That tune is wimped-up with some tinny synthesizer touches, which points out an oddity on this record—the songs are built pretty firmly on a keyboard/guitar base, yet no one in the band plays the boards. Maybe Goudreau is planning to get mean on the road and throw his guitar into overdrive. Meantime, the band's debut is a polished, if melodramatic, AOR album that should please the remnants of Boston's legions as well as other hard rockers.

RECKONING—
R.E.M.
I.R.S. SP70044

Performance: Ringingly rhythmic
Hot Spots: *Second Guessing* and *Harborcoat*
Bottom Line: A pulsating follow-up to a striking debut

The pressure to produce must be immense when a band's debut album is heralded by many as 1983's best. The quartet facing that pressure, R.E.M., has come to its day of **Reckoning** with an album of ten songs that continue their murky explorations of emotion, in rhythmically charged vehicles filled with guitarist Peter Buck's ringing chords. **Reckoning** interweaves surging rockers (*Second Guessing, Little America*) with more emotional thrusts (*Letter Never Sent*) and plaintive, mysterious ballads (*Camera*). There's even a bit of tack piano on the C&W flavored *Don't Go Back to Rockville*. Guitarist Buck continues to impress with the variety and density of his rhythm playing—it's amazing how completely his guitar carries the music's weight. His chiming strumming defines R.E.M. as much as Stipe's garbled, dreamlike vocals. **Reckoning** proves the band to be no flash in the critics' heads.

THREE OF A PERFECT PAIR
—King Crimson
Warner Bros. 25071-1

Performance: Schizophrenic
Hot Spots: *Man With an Open Heart* and *Three of a Perfect Pair*
Bottom Line: Some interesting noise

Three of a Perfect Pair is the third of a trio of albums from this quartet, a rather schizophrenic combination of eccentric rock and experimental guitar noise pieces. Side one contains four melodic, careening rock songs with a dance edge, and lyrics and vocals by guitarist Adrian Belew. In this Personality A, King Crimson shows off its studio proficiency and technical know-how in an enjoyable, spastically affectionate way. Such songs as *Open Heart* and *Perfect Pair* organize guitarist Robert Fripp's bizarre Frippertronic stylings and Belew's yawning, quirky sounds into accessible, jerking pieces of deranged pop. The five remaining compositions exhibit Crimson's Personality B—they are stark instrumental visions of a modern world being twisted and ripped into a screeching electronic mess. These tunes, from the lonely synth-based *Nuages,* with Fripp's guitar hieroglyphics and howls, to *Dig Me*'s tortured musical rusting of a car, to *Industry,* with its steely, deep-toned robotic sounds combined with whining, Middle Eastern guitar and buzzsaw tones, are *not* enjoyable or easy to listen to. They are pained, modern doodles, the metallic musings of two of rock's master guitarist/noisemakers. On **Perfect Pair,** one must accept both Crimson personalities.

STREET TALK—
Steve Perry
Columbia FC 39334

Performance: Surprisingly soulful
Hot Spots: *I Believe, Oh Sherrie* and *She's Mine*
Bottom Line: A smartly articulated view of Journey's voice.

Between Journey tours, while Neal Schon was off playing with Sammy Hagar, singer Steve Perry got into the studio with a bunch of West Coast hot shots. Turned loose, he's produced a soulful set of originals that comes alive through crisp, clear playing and the careful manipulation of time-honored melody hooks. There's Perry's singing, too, which is versatile and seductive on an album that would be better titled **Love Talk.** The record maintains a forceful direction until midway through side two when Perry's dramatic excess overwhelms his otherwise simple sensibility. (His idea of street talk is definitely Californian.) Side one, especially the first two cuts, shows off Perry in an impressive light. Using the natural rasp in his voice to plead intensely on *Oh Sherrie,* Perry builds a nice rockin' love ode with help from Waddy Wachtel's guitar, and follows it with the Motownish *I Believe,* on which he moans and cries with feeling. His singing shows him to be more than just a spotlight gyrator. And the work by his studio band, particularly drummer Larrie Londin and guitarist Michael Landau (see his solo on *You Should Be Happy*) add to the surprise of this self-produced journey.

COW PEOPLE
—JC & the Microtones
M-Tone Records 100

Performance: Wacky
Hot Spots: *Ivory Coast* and *Cow People*
Bottom Line: A weird system for the curious

MIDLINE

PRETENDERS—
Sire SRK 6083

The powerful return of Chrissie Hynde to the rock scene this year with the Pretenders' **Learning to Crawl** might make a glance back in time useful. The troubled British quartet, led by striking, tough, American expatriot Hynde, worked hard to establish themselves on London's volatile scene in the late 70s, but no one was ready for the startling success of the band's first album, **Pretenders.** Following on the heels of Hynde's first recorded song, *Kid,* a marginal single success in the U.K., **Pretenders** shot up the charts and immediately hit with its single *Brass in Pocket.* Why? It seems the band's stunning splash was a combination of superb songwriting, a tough, rockin' sound and the ability to stick out in the burgeoning new wave times. That first announcement of Hynde's talent is now available to rockers at a midline price.

As Chris Salewicz said in his short bio of the band, **Pretenders** cut through the morass of vinyl because it so eloquently straddled both old and new wave rock. The heart of that sound was Hynde's sultry, talky vocals, with their plaintive vibrato. But behind that was the unflashy, wittily skilled guitar of James Honeyman-Scott. Just as Hynde's songs shifted from quirky time signatures ($\frac{15}{4}$ on *Tatooed Love Boys*) to driven $\frac{4}{4}$ rock, so too did Honeyman-Scott's busy guitar. More a role-player than spotlight hound, Honeyman-Scott churned out ringing rhythm work concerned with color and texture, alternately phasing, feeding back or twanging crystal clear, as on the band's first single, the Nick Lowe-produced *Stop Your Sobbing.* His work burrowed in and fit the image of this tousled band—subtle and sensitive or dense and careening as outlined by Hynde's lyrics.

It's been two years since Honeyman-Scott's brief visit to rock's spotlight ended in premature death. Fortunately we have a document of the Pretenders' origins and of their original guitarist's ballsy fretwork.

What won't they think of next? **Cow People** is one of the wackier items to have trickled through the postal system lately. It's an Ep by New York guitarist Jon Catler, who has devised a 31-tone tuning system for his electric instrument—31 equally spaced notes per octave. Combined with drums, fretless electric bass and electric bassoon, all tuned similarly, Catler has recorded his ideas on four disparate tunes, and his playing is nimble and clever enough to fairly demonstrate his system. On *Cow People,* a careening, drunken cowboy dance, he slides up and down his splintered scale while the bassoon makes mooing sounds, creating a bouncing music that seems always about to fall over. *Messin' with the Kid* is a jazz swing tune that finds a groove at a similar 45-degree angle. The music's off-base sound is a result of the listener being accustomed to good old "in-tune" 12-note octaves, so that these "out-of-tune" 31 tones seem particularly alien. Put into well-played, interesting settings, those 31 tones become more than just an odd system. Could even sound normal to some.

ON VIDEO

by Bruce Pollock

MANTRAP, by ABC

I have seen the future of the long-form rock video and it is called **Mantrap**, by the obnoxious English glam-pop band, ABC. Not that this particular hour of viewing is all that scintillating, or even any damn good. It's not. Aside from the weak storyline, wooden acting, monotonous singing and ineffective direction, the production as a whole leaves a lot to be desired—like a reason for wanting to sit through it. And yet, the *concept* is delirious with unfulfilled potential.

Briefly, the concept is this: take a rock band, preferably one with a hit high on the charts, and put them into a mini-movie, fill it with their own songs, give each group member a memorable personality/image, construct a story around some feeble premise and film it all at a fabulous location. Easy as a Pepsi commercial, right? You say it's all been done before? You could be right. In fact, in the movie movies it's being done all the time. Right now you've got ***Flashdance, Footloose, Saturday Night Fever*** . . . going all the way back to ***Help*** and ***A Hard Day's Night***. But what's different is that now you've got MTV; you've got a home video marketplace eager to consume rock-oriented product. Listen, they'll even buy video clips if you let them. And if they'll buy video clips, it's no huge next step to put a few clips together sequentially, link the songs thematically, use recurring actors, sets and, bingo, before you can say musical comedy, you've got the Pretenders starring in an autobiographical hour, complete with babies, Davies and overdoses. You've got the Eurythmics in a remake of ***Lawrence of Arabia***, the Thompson Twins in a remake of ***7 Brides for 2 Brothers***, Eddie Van Halen and Valerie in a sit-com version of ***Requiem for a Heavyweight Guitarist***. The possibilities are endless (and possibly even more ludicrous). ■

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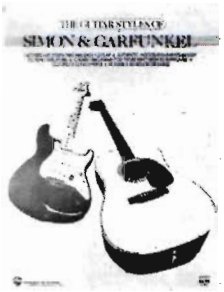

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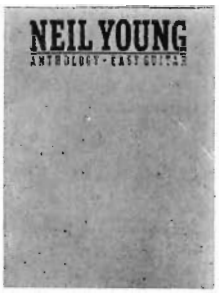

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TABLATURE EXPLANATION

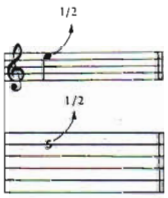
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

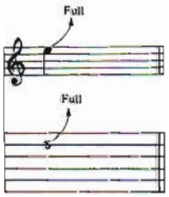
Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:

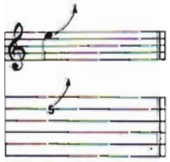
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



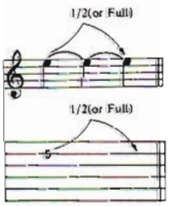
BEND: Strike the note and bend up ½ step (1 fret).



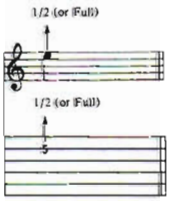
BEND: Strike the note and bend up a whole step (2 frets).



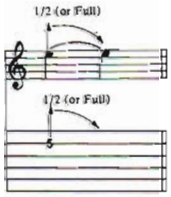
BEND: Strike the note and bend up an indefinite amount.



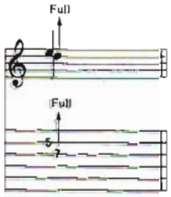
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



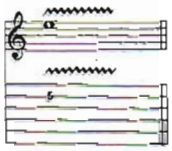
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



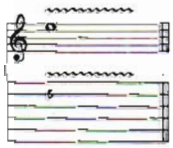
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



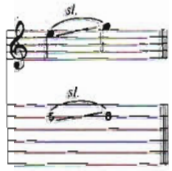
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



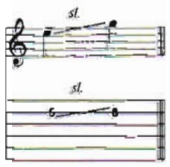
SHAKE OR EXAGGERATED VIBRATO: The pitch is rapidly varied by using a tremolo bar.



SHAKE OR EXAGGERATED VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand.

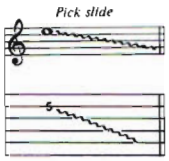


SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.

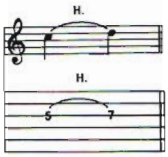


SLIDE: Same as above slide, but the 2nd note is struck.

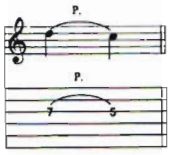
SLIDE: Slide to an indefinite pitch. Fret hand gradually releases pressure as the slide is played.



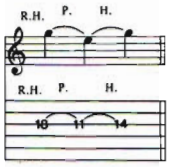
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



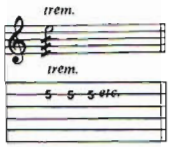
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



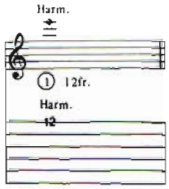
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



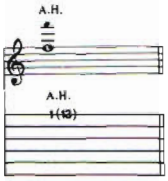
ARPEGGIATED HAMMER ON: Hammer on with middle finger of the *right* hand; Pull off to left hand 1st finger; hammer on to 4th finger left hand. This can occur on any series of three notes on one string.



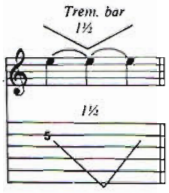
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



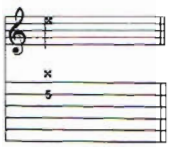
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



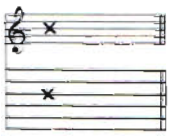
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



Pitch of a note or chord is dropped up to a minor 3rd (3 frets) using the tremolo bar.



MUTED NOTE: The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

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On the Case

by Roger Sadowsky

Roger Sadowsky is a professional luthier and repairman in N.Y.C. Current clientele includes Joan Jett, Hall & Oates, Paul Simon and George Benson.

GIBSON LES PAUL STUDIO MODEL

I wish I had a dollar for every different Les Paul model Gibson has put out over the years. The variations on the basic Les Paul guitar seem infinite, with most of them being in the direction of fancier woods, bindings, inlays and other cosmetics. The Les Paul Studio goes in the other direction. It is a basic no-frills Les Paul that does everything a Les Paul needs to do.

The Studio has a standard carved top Les Paul body with no binding. It features PAF pickups and standard controls, selector switch, bridge and tailpiece. The neck has an unbound rosewood fingerboard with simple position dots. The frets are regular Gibson low crown jumbo frets.

The neck on this guitar is a real beauty. Unlike many Les Pauls that have chunky necks, this one is thin and beautifully shaped. It felt like a dream. The fingerboard was totally perfect in straightness and the instrument was set up extremely well.

One of the nicest things about this guitar is its light weight. It is lighter than 99% of all Les Pauls, leading me to suspect that it is made of all mahogany and does not have the laminated maple top that most Les Pauls have. The all-mahogany construction produces a very rich and warm tone.

The entire guitar was finished in white gloss lacquer and was very handsome in its simplicity. Without interjecting my personal preferences too much, I thought this guitar was everything a Les Paul should be. It played great, sounded great, felt great and has a great price—$699.

The only thing I don't understand is why Gibson called this the STUDIO model. Could it be that they think guitars used in the studio don't need to weigh as much or have fancy binding? A more appropriate name for this model would be THE GREAT, REASONABLY-PRICED, LES PAUL MODEL. Five cases all the way.

GUILD SB602 BASS

This new Guild bass is a sleek, no-frills instrument, very much in tune with the needs of today's bassists. The body is a narrow, more pointed variant of a Jazz Bass body. Although it has a black finish, it appears to be made of mahogany. It is light in weight and very comfortable to hold. The body is appointed with a black pickguard that contains the electronic assembly. The SB602 features EMG pickups, which have gained great popularity among bassists. A P-bass pickup is located in the neck position and a J-bass pickup is in the bridge position. The controls consist of two volumes and a tone control. The pickups and control knobs are black and contribute to the aesthetics of the body. The bridge is the current design Schaller bridge engraved with the Guild name. In addition to all the standard bridge adjustments, the Schaller bridge also allows the player to adjust the string spacing, which is a nice additional feature. The bridge is chrome-plated, but given the cosmetics of the bass, a black bridge might be a bit classier.

The neck is a 22-fret bolt-on and the neck-to-body fit is very good. The neck is nice, straight grained maple with a separate maple fingerboard. It is dimensioned somewhat like a J-bass neck, and is beautifully shaped and comfortable to play. The neck is finished in flat lacquer, which is much faster than gloss lacquer, especially when played with sweaty hands. The fingerboard was trued very well and the jumbo frets were nicely leveled and dressed. The instrument was set up very well and it played nicely all over the neck.

The criticisms I have of the Guild SB602 are few and admittedly picky. The string retainer on the headstock is supported by a very thin screw that seems like it could break easily. The finish on the black pickguard had a somewhat cheap look to it, which detracted from the overall appearance of the bass. Finally, the rear recessed battery compartment for the EMG's seemed a lot bigger than necessary for a single battery.

With these minor criticisms aside, the GUILD SB602 is a timely, well-designed and well-made bass. The $799 list price is very reasonable for a bass of this quality. Picky complaints and all, this bass gets FIVE CASES!

GUITARS AND EFFECTS ARE RATED WITHIN THEIR OWN PRICE RANGE.

- 5 EXCELLENT
- 4 VERY GOOD
- 3 GOOD
- 2 FAIR
- 1 POOR

GUITAR would like to thank Manny's in N.Y.C. for their off the shelf instruments.

Next Month

OZZY OSBOURNE
AL DI MEOLA
SLADE

CRAZY TRAIN
MEDITERRANEAN SUNDANCE
CAT SCRATCH FEVER

PLUGGING IN

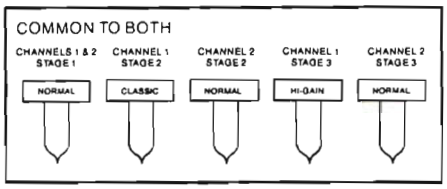
by Bob Rose

Bob Rose is a prominent New York studio guitarist, who has worked with Todd Rundgren and Robert Gordon.

SEYMOUR DUNCAN 100 WATT CONVERTIBLE AMP

The Seymour Duncan company has come out with an amplifier of radically new design. It is called the Seymour Duncan 100 Watt Convertible. This is an amp that comes with five interchangeable modules. When these modules are put in different positions in the circuit, the amp has different characteristics for volume, tone and overdrive.

On the top of the amp is a removable plate, under which are the five movable modules. Each of these is a tube attached to a small base that contains some printed circuitry. The amp is shipped to the store with the modules arranged as in the picture below.



At low to medium volume this setup gives you a dark, warm sound in the first channel and a bright, sustained sound in the second channel. If you switch the classic and hi-gain modules you now get more distortion on channel one. The switching of modules allows the player to find many sounds for each channel. There is no such thing as the "clean and the overdrive channel" here. Each channel can be whatever the player wants it to be. Not only can you put the modules in any order that you want, but you can buy additional modules (there are eight to choose from) and experiment to your heart's content. The additional modules cost from $56.00 to $98.00 each.

The Convertible amp has an entire set of controls for each channel, including reverb. On the front of the amp is a variable power control. This enables you to go from five watts to 100 watts. The player can also do this with a passive volume pedal. This allows you to get a warm tube distortion sound when the wattage is set low and the master volume is all the way up. Since the wattage goes up to 100, you can have all that power at your disposal if you need it.

The back of this amp has a couple of features I've never seen before. It has a damping control for the speaker that lets you go from a crisp, tight sound (to the right) to a loose, fat sound (to the left). There is also a triode/ pentode switch that affects the amount of edge (brightness) of the sound. There are send and return jacks for the effects and for the reverb. There is a control for the amount of signal sent to the effects loop.

The amplifier comes with a twelve inch Celestion G12K-85 speaker and it sounds great. I tried it in three of the configurations suggested by the manufacturer. I was able to get varying degrees of overdrive, from warm tube distortion to biting back pickup scream. I found some clean sounds with a lot of sustain that would break up if I hit the strings a little harder. The number of different types of overdrive sounds is infinite.

I am very impressed with the clean sounds this amp has. Nowadays, I find it harder to find a good amp for rhythm than for lead. The Duncan Convertible provides lovely, bright, punchy rhythm sounds, which are great for funky rhythm playing. With speaker damping I was able to get a variety of jazz sounds from the bright, warm type of Kenny Burrell sound to the dark sound of a Jim Hall.

It's a great help to have two sets of controls (one set for each channel). This means you don't have to reset the controls when you switch channels. I've never understood why many channel-switching amps don't have this.

I was happy to find that making the adjustments was not all that difficult. I usually shy away from sophisticated equipment, but this amp was easy for me to operate, even though it has many controls. Though it isn't simple, learning the ins and outs of this amp is worth it, because of all the good sounds you can make.

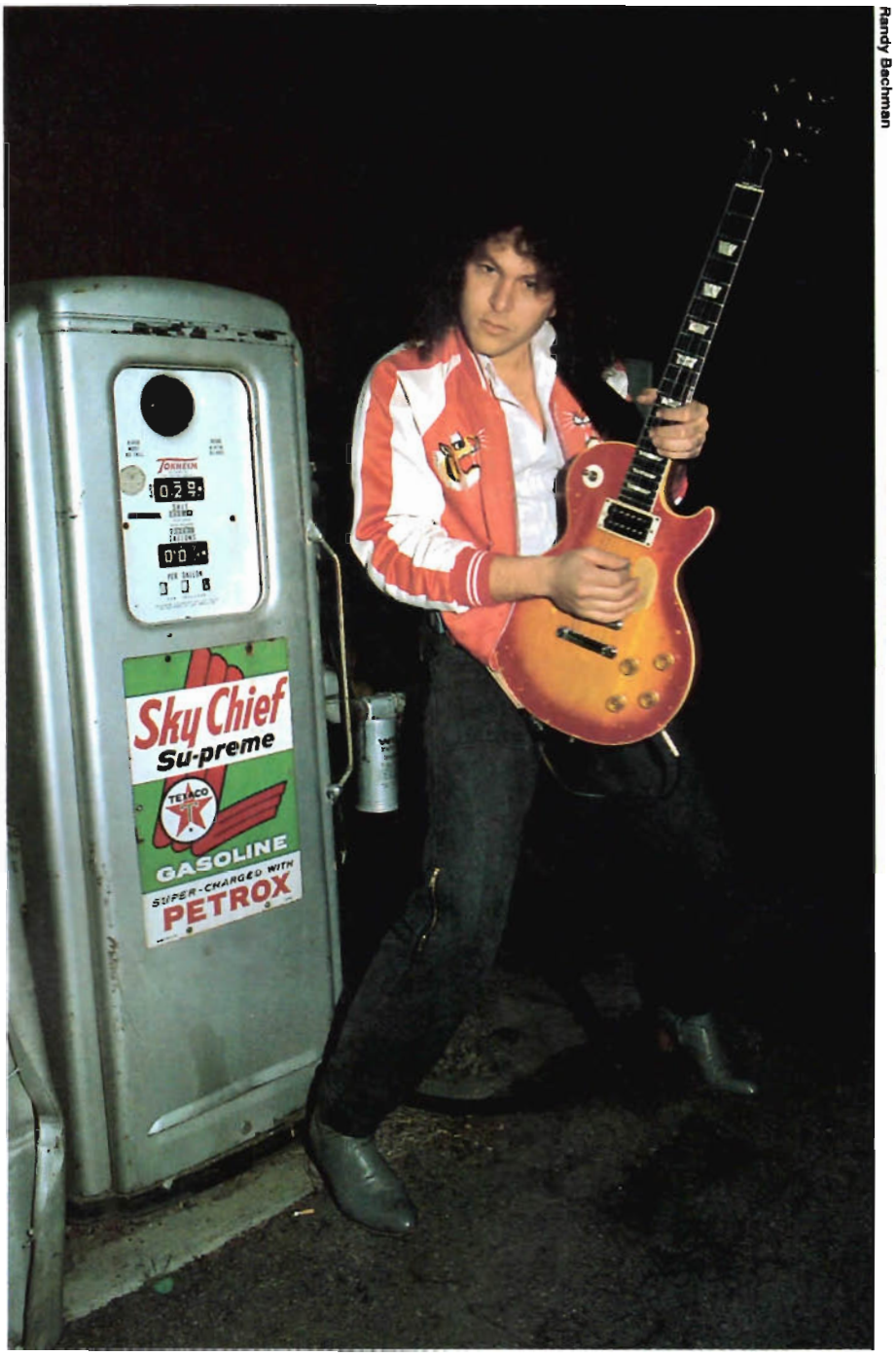
The only problem I had was physically moving some of the modules. I found some of them (the ones with the bigger tubes) difficult to get into certain positions. Since they are tubes and made of glass, I wasn't thrilled to be twisting and turning them to try to fit them in. I also found that I couldn't fit one of the modules in one of the positions. Since this amplifier has so many variables, it's important for the potential buyer to try it out extensively. Make sure that a salesperson shows you how to operate all the controls. Try moving the modules yourself. This will give you a feel for doing this, and allow you to hear some of the sounds.

The price of the Seymour Duncan Convertible is $1260.00. For this you get an amp that can go from being a combination of a Fender Twin and a Boogie to a Marshall and a Roland solid state amp. I rate this a five out of five for sound, versatility, and originality. This could be the last amp you'll ever have to buy. ■

Y&T

SEARCH FOR TOMORROW

Randy Bachman



Randy Bachman

by John Stix

Surprising everyone by beating out San Francisco favorites Neal Schon and Carlos Santana in the 1983 Bay Area Music Awards popularity poll for best guitarist, Dave Meniketti served notice that he and his band, Y&T, were ready for center stage. For over 10 years Y&T, originally Yesterday and Today, have been playing one-night-stands with a defenders-of-the-faith attitude that rivals Judas Priest. They're already major stars in metal countries like Japan and Texas, while in Europe they headlined over Gary Moore. On the rest of the planet they're still the third act on a three-act bill, fighting against the history of the San Francisco sound, to prove that the city by the Bay can mine the metal as well as any by the English Channel. Now Meniketti and company have come up with their best record to date, **In Rock We Trust.** As the currents begin to flow in their favor, we sat down with Dave and rhythm guitarist Joey Alves, to discuss fighting the good fight.

GUITAR: There comes a point where you have to go for air-play or slug it out to find your audience. And you can't go for air-play with straight metal.

DAVE: And the metal audience can smell you copping out immediately. Even a hint of it upsets a lot of people. But I think there is a way for us to cross over. Quiet Riot and Def Leppard have done it successfully. If you've got a good song, no matter how heavy or light it is, it's going to get over. It's a trip when you get into the fact that you're in the competitive business of writing songs, and you hope that something will be remembered along the way. When I started writing tunes, which was way before this band, it was off the cuff. I used whatever I was hearing in my head from influences like Deep Purple, Zeppelin and Montrose.

GUITAR: When you began composing did you have a problem thinking that your material was as good as your heroes?

DAVE: I didn't think about it. Not until a couple of years later did I realize that it didn't matter. Nobody has the corner on the market for riffs or riff tunes. It's what you do with the riff that makes the song happen. I thought of it that way from the start.

JOEY: In the early days things were different. Then we concentrated on where the guitar solo came in and what was happening underneath it. As we matured we began to realize that we should take a song for a song and not just a solo.

GUITAR: So you started the band with a great deal of patience.

JOEY: We made a commitment at the beginning. We said, 'We don't know how long it's going to take but we believe in it. We are not going to work 9–5 jobs no matter how long we starve. We'll do what we can to get equipment and commit ourselves full time.' It's been close to 11 years now and we haven't gone back on that commitment. We starved for a long time and only in the last few years have we been able to make any kind of living.

DAVE: We started off playing top 40 covers with a bunch of different players. In '74, when I was 18, we wanted to do our own thing and sought the right people to do it with.

Joe was a friend who we knew was into the same type of music we were. Phil came in a little later. Then we started incorporating original material and booking our own shows in the Bay area. We would rent halls and put up our own publicity.

Dennis Callahan

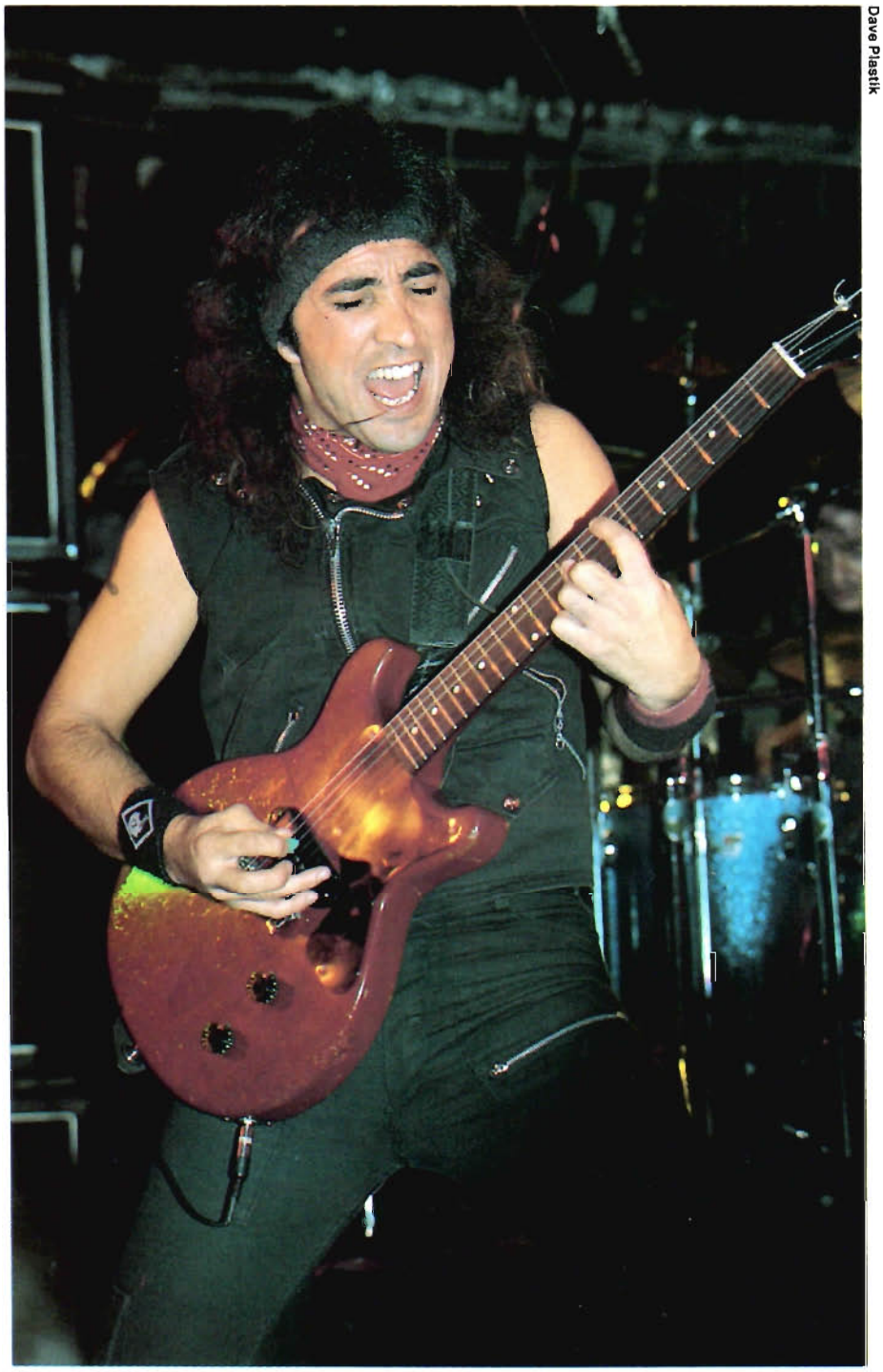
JOEY: We were jumping around different styles of music and once we came into our own, nobody was listening because it was the time when New Wave was happening. For a year it was silent. We were thinking maybe we should jump ship and do what's hot, which was the pop thing. One night in a hotel room in L.A. Dave said, "Look, we can do that and probably be good at it." In fact, Gene Simmons of Kiss had listened to a rock and a pop tape of ours and he recommended we do the pop, because it would work. But Dave, as frustrated as he was, said, "It's not in me to do that. Right now there is a fad going on. If it kills rock 'n' roll we'll die with it. Let's hang in there and do what we believe in." The second we started doing that, the record deal came and the crowds tripled, because they saw sincerity in Y&T.

GUITAR: Y&T has a rep as a hot live band. Why haven't you been able to translate that onto vinyl?

DAVE: We've come the closest with **In Rock We Trust.** That live energy, emotion and attitude can only be captured on record to an extent. I don't think you can get anywhere near the personality that comes out live. This applies to any band that has a lot to give. The right producer can help you get more of those elements across. You can also get better at recording by being more relaxed and in the groove in the studio.

GUITAR: You used Tom Allom of Priest fame to produce **Trust.** What did he say he could do for you which wasn't already being done?

DAVE: He thought we could be heavier-sounding and he knew how to do it.



Dave Plastik

GUITAR: What did he say was lacking on **Mean Streak?**

DAVE: The major hit single and maybe some mix problems. There were certain tunes where I felt the guitars were a little distant and could have been more powerful.

GUITAR: In hindsight, which of your albums, excluding the new one, holds up best?

DAVE: Probably **Black Tiger,** but American radio likes a slicker production, like on **Mean Streak.** Whether they admit it or not, they play it when you get a little slicker. *Cum on Feel the Noize* was a slick HM tune. There isn't much to it. It's just got great tone and balls. Pretty soon radio will sound like a Marshall amp coming out of your guitar speaker.

GUITAR: Why do you think **In Rock We Trust** captured more of you than previous records?

DAVE: The tunes are far better, but it's probably the touring we did for

Mean Streak. We were so up and on from that whole tour and at the last minute we decided not to tour anymore but to go right into recording when we had the right attitude. Everybody felt creative at the time we recorded. It was an emotional choice, not a contractual commitment. Within three weeks we had written what everybody felt would be four hit singles! We didn't settle on anything for this record because we knew we had the tunes.

GUITAR: Where's your favorite kick-ass guitar solo on **Trust?**

DAVE: There are a couple of numbers where the solo goes over the top. *Break Out Tonight* and *She's a Liar* come to mind. An older solo that still thrills me is the one I did on *I Believe in You,* from the **Earthshaker** album. It's got the right chord progression and mood to set me up for my best playing. It's a Dm pattern that goes Dm, C, B and Am. It's designed so the solo keeps building.

GUITAR: Does playing in a minor key imply a certain feel to you?

DAVE: I think so. We have every style of minor chord song you can imagine.

JOEY: I think it allows him to get away with a little more. If you listen to Gary Moore you can hear that he will make a mistake and pull the note up just a bit to make it work. It allows a little more margin for error. You can hear it on the live Schenker stuff as well.

DAVE: It's easier for me to create a mood over a minor scale. Ballads are also special to solo over because they provide an emotional format. They've got their own place in music and nothing else can touch them as far as a guitar player's vehicle for soloing. Our ballad *This Time* on **Trust** is phenomenal. *Since I've Been Loving You,* by Zeppelin, is one of the best slow blues ever.

JOEY: One of Dave's classic metal solos, which has gotten him recognition from his peers as being perhaps the metal solo of '83, is on *Black Tiger.*

GUITAR: Are there any musical artists that inspire you these days?

DAVE: I listen to a lot of fusion and R'n'B players, guys who sing with a lot of soul and feeling.

JOEY: I'll tell you who gives me the shivers: Gary Moore. He's underrated in this country, but we spend a lot of time overseas, so we see he is getting recognition someplace. The guy is great.

DAVE: Al Jarreau and Stevie Wonder do it for me. Everybody appreciates Stevie. When I see him live I know I've seen the ultimate performer. Larry Carlton is an amazing guitar player. I've seen him do things live that I've never seen even a slick, hot rock player do. He can surely take me to another space.

GUITAR: How do you psych yourself up in the studio?

DAVE: I try to blank everything out and get in the mood. The lights go down and I try to isolate myself completely from anything going on in the outside world. Then you have to let the song move you before you get a good solo. Otherwise you're just blowing in the wind.

GUITAR: What elements will that good solo have?

DAVE: An ear-catching opening, a middle piece that means something and a great ending. I like to start off with something that catches the ear off guard. I might stretch a note further than you would expect or pinch it or go for feedback. These things startle you right off the bat. In the middle I like to start slow and build with the chord progression. The climax might be a very high note or an extremely fast riff.

GUITAR: Joe, what advice would you give to a rhythm guitarist in a heavy metal band?

JOEY: When you're working with two guitar players and you have the option to play the same chords, you should play them in different positions. One guy should go an octave away to give you an all-around full chord sound. The second thing is that when the lead player goes into a solo, drop down to the lowest notes you can. It will build a more solid foundation underneath the solo. If you can use open chords instead of barred chords it will drive the band that much more.

GUITAR: What are your equipment setups?

DAVE: I use old Marshall Mark II tops and Marshall 4x12 bottoms with 25 watt Celestion speakers. My guitars are a '68 Les Paul, Yamaha SG 2000 and two SG 3000's. My only device is a Nady cordless, which helps me get more sustain. In a concert setting, all the effects come from the board. Our sound man uses a bit of delay and every once in a while some echo.

JOEY: I use the same amps and speakers as Dave. I also use the Nady wireless along with a chorus effect. My guitar is a 1960 Les Paul Jr. with a single coil pickup. I also have a Gibson SG, a Les Paul and a Charvel Flying V. The Jr. is for the heavy stuff and the SG and Les Paul are for the ballads.

GUITAR: Dave, do you consider yourself a better player than you were even a year ago?

DAVE: Oh yes, the road makes you a better player. Years ago we were managed by Journey's management and Neal Schon and I would hang out all the time. He had some playing techniques which were so far superior to mine at the time and his whole explanation for it was touring. He told me it's the road that makes you more of a professional. You can play a million gigs at home or you can go on the road for a few months and it's going to make you a better player. He was right. When you're playing in front of new audiences every night you're trying so hard to make your performance happening that you push the most out of yourself. When you get home after a tour, the people who haven't heard you play for a while think it's a new band because everything has improved. That's what **In Rock We Trust** was all about, capturing that new peak. ■

Randy Bachman

Maybe you've heard about them, read about them, even dreamed about them, but never before have you seen the new, improved, refined and definitive IG-NOBLE PRIZE AWARDS, 1984 edition. Now that you've weathered the rest, the Grammies and Bammies and reader's polls infinitum, select the best—and best of the worst—of today's nominees. Just study this ballot carefully and mark in your votes. Send this page to **GUITAR**, P.O. Box 1490, Port Chester, N.Y. 10573. Deadline for ballots, Sept. 10, 1984. Results to be printed in the January, 1985 issue of **GUITAR**.

Note: Last year's Hall of Fame Winner, Randy Rhoads, is ineligible for this year's write-in competition.

THE RANDY RHOADS METAL GOD IN WAITING AWARD

- ☐ Yngvie Malmsteen
- ☐ John Sykes
- ☐ Billy Sheehan
- ☐ Adrian Vandenberg
- ☐ Dave Meniketti

THE BECK & ROD COMEBACK OF THE YEAR AWARD

- ☐ Slade
- ☐ Yes
- ☐ Deep Purple
- ☐ Chicago
- ☐ Yardbirds

THE *Beat It* TROPHY FOR BEST SOLO ON A HIT RECORD

- ☐ Al DiMeola in *Allergies*, by Paul Simon
- ☐ Rick Derringer in *Eat It*, by Weird Al Yankovic
- ☐ Eddie Van Halen in *Jump*, by Van Halen
- ☐ Brad Gillis in *Sister Christian*, by Night Ranger
- ☐ Michael Sembello in *Maniac*, by Michael Sembello

THE FANNY MEMORIAL TROPHY FOR BEST FEMALE GUITARIST

- ☐ Nancy Wilson
- ☐ Charlotte Caffey
- ☐ Kelly Johnson
- ☐ Lita Ford
- ☐ Joan Jett

THE TARNISHED METAL MEDALLION FOR TOP 40 METAL ACT OF THE YEAR

- ☐ Def Leppard
- ☐ Quiet Riot
- ☐ Van Halen
- ☐ Scorpions
- ☐ Night Ranger

THE GARY MOORE AWARD FOR MOST OVERRATED UNDERRATED GUITARIST

- ☐ Robert Fripp
- ☐ Yngvie Malmsteen
- ☐ Stevie Ray Vaughan
- ☐ Alan Holdsworth
- ☐ Michael Schenker

ROOKIE OF THE YEAR _____ (Write in category)

HALL OF FAME AWARD _____ (Write in category)

THE LAYLA AWARD FOR GUITAR SONG OF THE YEAR

- ☐ *Gimme All Your Lovin'*, by ZZ Top
- ☐ *Rock You Like a Hurricane*, by Scorpions
- ☐ *I Want a New Drug*, by Huey Lewis & the News
- ☐ *Foolin'*, by Def Leppard
- ☐ *Cum on Feel the Noize*, by Quiet Riot

THE FRANK ZAPPA/PATTY SMITH PURPLE HEART

- ☐ Trevor Rabin
- ☐ Lemmy
- ☐ Johnny Ramone
- ☐ Ozzy Osbourne
- ☐ Slade

THE PHIL COLLINS TUXEDO FOR VERSATILITY

- ☐ Steve Morse
- ☐ Eddie Van Halen
- ☐ Mark Knopfler
- ☐ Steve Lukather
- ☐ Al Di Meola

LOST IT

- ☐ Blackmore's Rainbow
- ☐ Molly Hatchet
- ☐ AC/DC
- ☐ Queen

WHO CARES

- ☐ Kiss unmasked
- ☐ Asia
- ☐ Boston 3
- ☐ Duran Duran
- ☐ Footloose

GABBY HAYES SIDEKICK OF THE YEAR AWARD

- ☐ Neil Geraldo/Pat Benatar
- ☐ Robbie Blunt/Robert Plant
- ☐ Steve Stevens/Billy Idol
- ☐ Chris Hayes/Huey Lewis
- ☐ Jake E. Lee/Ozzy Osbourne

MVP

- ☐ Eddie Van Halen
- ☐ Trevor Rabin
- ☐ Jeff Beck
- ☐ Phil Collen
- ☐ Nile Rodgers

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